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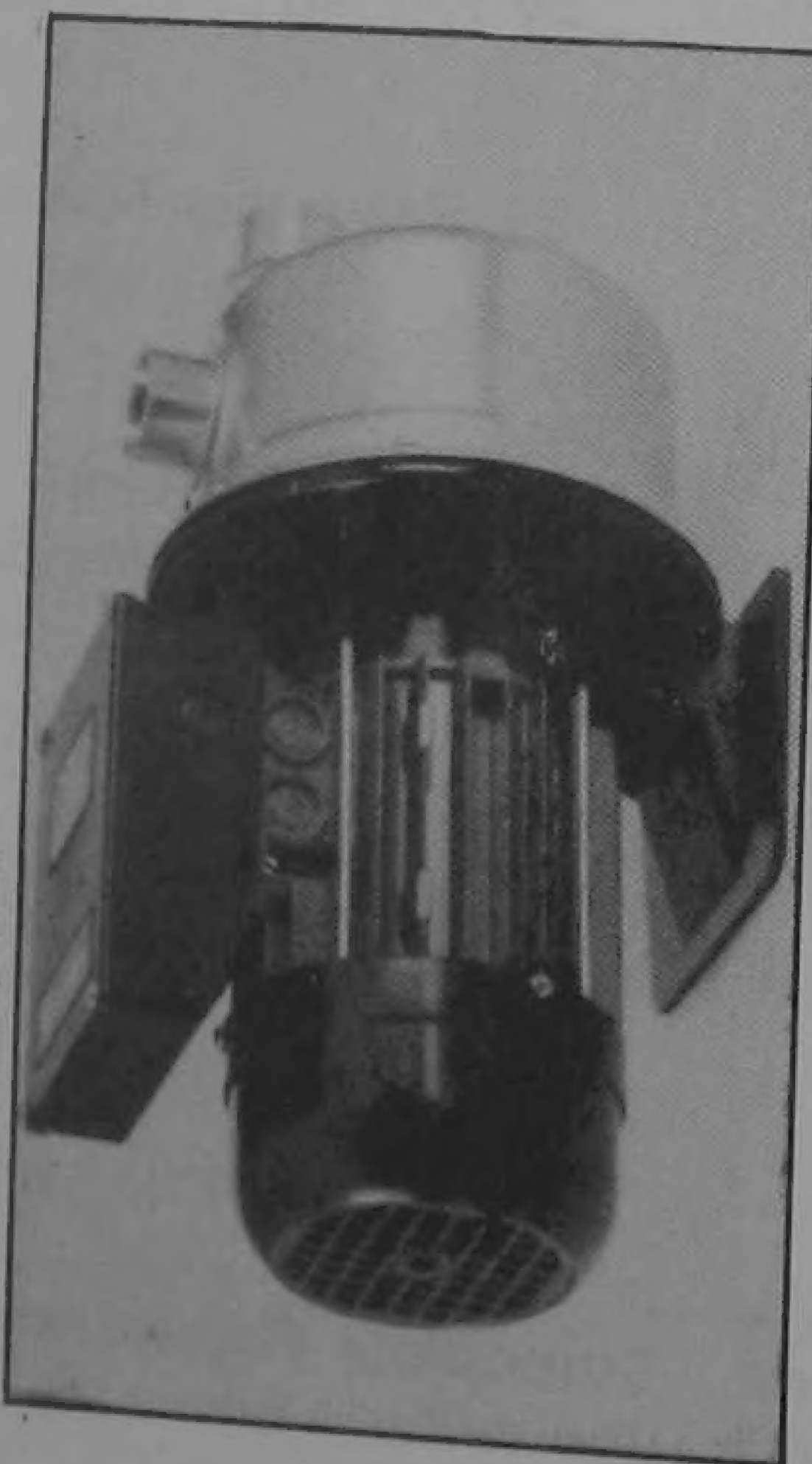
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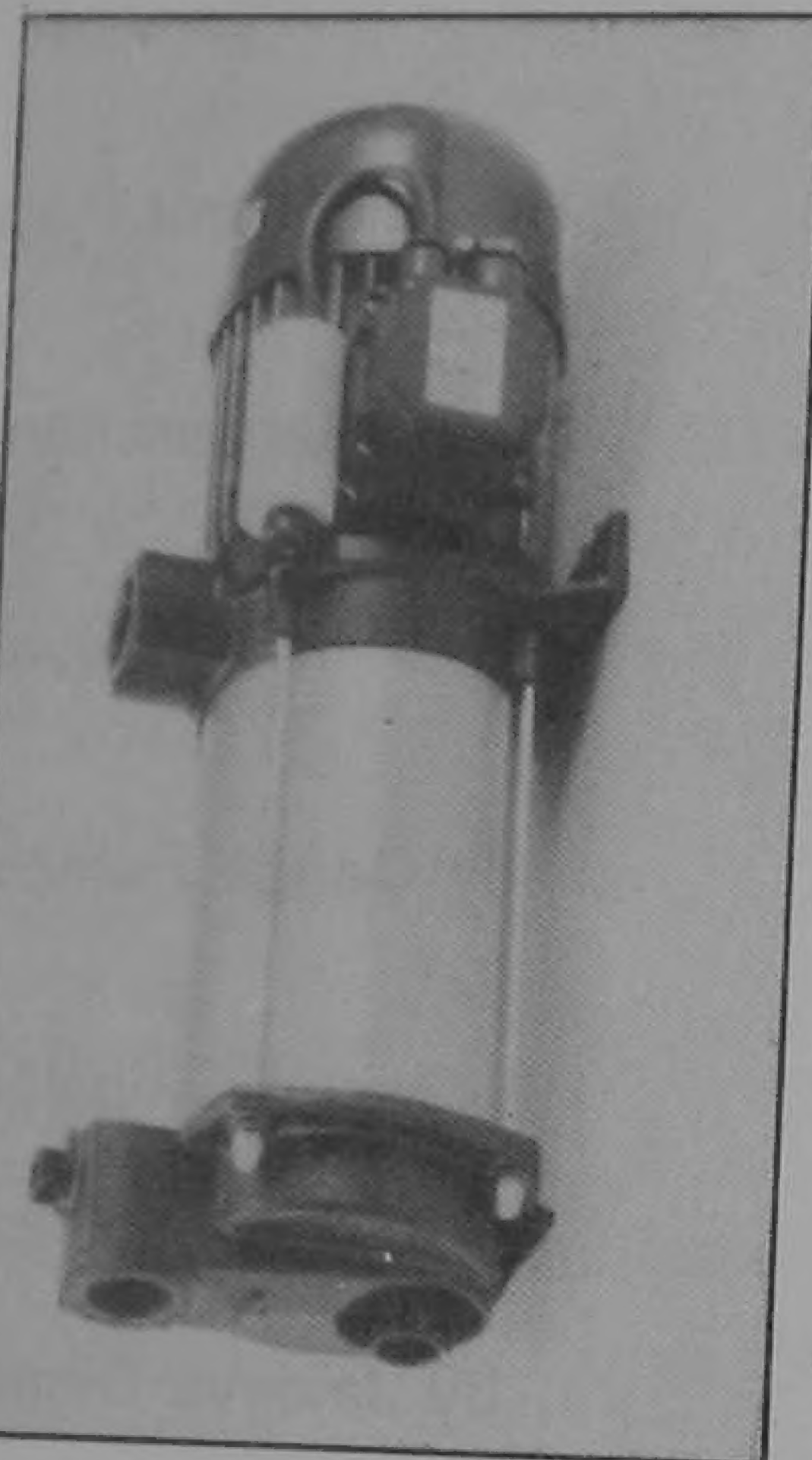
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SHANMUKHA

IN FOCUS

SHANMUKHA wishes its Contributors, Readers, Subscribers, Advertisers and well -wishers a very Happy Deepavali.

And what better way to start the Deepavali issue than singing the praise of the ageless voice, the voice of the century, the voice that has served many a noble cause and praying for its continued glory!

"Meenalochani", the Devi's glance of Kataksha enshrined in Muthuswamy Dikshitar's monumental "Meenakshi Memudamdehi", is lucidly analysed by a scholar.

A researcher explores and examines threadbare the Arabhi Pancharatna Kriti of Saint Tyagaraja and expresses how apt it would be if "Saadhincheneey" and not "Samayaniki thagu mataladeney" were sung as the Ettugada Pallavi after each Charana.

Gopalakrishna Bharati - the socio-spiritual Bard of the masses, like the Music Trinity, lends himself to perennial research. Here is one more flower of the "Gifted Poet of the Masses", plucked from "Yet Another Garland".

Much has been written on Music Threapy. But here is one Nada Brahma Yogi, Puja Ganapathi Sachidananda Swami, who practises it. SHANMUKHA pays its Pranams to the spiritual healer-musician.

A connoisseur wonders if Dikshitar's Devakriya Composition, "Sree Guruguha...." could be sung in Manolayam too!

Persia and India had so much to give and take in music, especially in the realm of Ragas. An eminent musicologist's Radio talk enlightens the students on the subject.

SHANMUKHA pays tribute to the "Sampradaya Sangeeta Chakravartini" Smt. T. Brinda, a torch-bearer of a rare Bani and a "Musicians' musician" who passed away during the quarter.

An "Unsung" maestro whom the State and nation had forgotten to reward or remember is brought to focus in a tribute by an eminent musician - journalist on his first death anniversary. Would it be too much to expect compensation - posthumously?

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MS - Melody Supreme

"They alone live who live for others" - said Swami Vivekananda, and how true this befits M.S. Subbulakshmi, the "Queen of Songs", and the popular MS to millions of her admirers all over the world, and her husband, T. Sadasivam, the solid support that he has been, "nurturing MS and her music with tender love and care". The octo-nonenarian couple, who recently completed 80 and 94 years respectively, are role models who live for others.

'Ageless Voice'

A *rara avis*, the woman of the century, in the world of music, in the field of culture, in whole of humanity, making history through Music, MS is the very embodiment of Nada in all its aesthetic and devotional sense and her music though sown and nurtured in Karnatak tradition (not region, please), has grown in dimension and depth beyond language and region over the expanse of the universe. Her voice is the voice of the century and is ageless. It is a voice that has made a Tapas (penance) of music, perennially singing the praise of God and has thus attained an enviable dignity and divinity. For seven decades now (MS made her debut at 10 at a wedding), her voice has enchanted millions the world over and served many a noble cause.

Many at 80, more so with artistes, go into self-imposed retirement, owing generally to physical infirmity or the frustrating feel of the age and a growing sense of dependence on others, something so long alien to them. But not MS. She has not lost her voice sheen nor its vitality or verve. On the other hand, with a contentment of fulfilment and a surge of devotion, her voice which once shone in shimmering resonance and embellished ripples has now settled to a reposeful caress and sedate devotion in mellowed glow.

"MS", wrote a music know-well, "is perhaps the lone exponent of Carnatic music acceptable to audiences anywhere - Mylapore or Matunga, New Delhi or New York, Bheemavaram or Banaras, Kozhikode or Calcutta. Her penchant for pure classicism impresses hard-boiled

'Vidwans' and her soulful Bhajans delight cosmopolitan audiences, which is why MS is a phenomenal success - the kind of which no musician in living memory has equalled."

And this phenomenal success she has not accomplished by mere chance. She too had to go through the "inescapable grind", before she could make an impact. She was like an uncut diamond and thanks to the relentless efforts of her husband T. Sadasivam, "the diamond was cut and polished to shine in all its glory and brilliance". Her refreshing idiom within the gamut of conventional expression, her vast repertoire ever increasing and her scintillating yet sedate style ever charming - are factors that made her the darling nightingale of the Music world. And in this Sadasivam's careful if not domineering overseeing has played no insignificant part. MS herself acknowledges that "he gave artistic shape and definition to my ideas of music which were running wild."

Musician of the World

It was perhaps in her very genes that MS turned out to be a perennial student ever thirsting for more depth, polish and finesse which made her the great musician of the world that she is. For, her grounding at tender age under her mother Veena Shanmugavadivu gave her the firm foundation. Though she had a short stint of conventional training under Madurai Srinivasa Iyengar, financial constraints compelled her to reseek tutelage under her mother. May be a divine ordain - for this with the constant boost of her sister Vadivambal (a Vainika) and brother Shaktivel (a Mrudangist) paved the way for her impeccable style. To which her husband, when he took her under his wings, added discipline and proportion. Besides, the Sangeeta Bhishma Pitha Semmangudi Srinivasa Iyer, has had quite a role to play in MS's musical form as a mentor and preceptor.

Long before she was hailed the "Queen of Songs" by Pandit Jawaharlal Nehru ("the mere Prime Minister"), MS stormed into the bastions of the Gharanedars of North and established her sweet supremacy. Her Sankarabharanam

at the great Vikramaditya Music Conference of 1943 at Bombay, where every musician of the country who mattered was present, moved grand masters like Pt. Omkarnath Thakur; and later on 90 year-old Ustad Alladiya Khan of Jaipur - Atrauli Gharana, touched by her Pantuvarali blessed her saying that the future was hers. One can have a clear picture of what her Sankarabharanam and Pantuvarali would have been, etched as they were in Kritis like *Sarojadalaneetri* and *Ennaganu Rama Bhajana*, a scintillation still lingering in one's memory.

Seldom has the soft-spoken MS come out with the memories she cherishes. In one such rare instance, she recalled how Veena Dhanammal, the great Vainika, after hearing her said, "this girl has a great future". Similarly when she was recording the song *Bruhi Mukundedi* at New Theatres, Calcutta for the

enchanted the whole world when a film was shot in Tamil and Hindi.

MS has the 'elusive indefinable gift of transforming a composition into a miracle of melody', said a scribe. And this had been more than testified to by the songs of Meera, the film that shot her to greater fame as she donning the role of Meera and singing the songs of the saint became the very saint-singer. Appearing on the huge screen at one of the shows at Delhi where Pt. Jawaharlal Nehru and Mountbattens were present, Sarojini Naidu said,

"It was a true representation of Meera, nay, it was Meera herself singing songs of devotion, of powerful appeal.... For the two hours we heard her singing the verses of Meera we felt that it was Meera herself come to life. You will be proud that India in this generation has produced so supreme an artiste.

As a sequel Sarojini Naidu surrendered

"To Sublime Heights of Sublime Bliss"

Her presentation of the Sahitya is the clearest possible for a musician. Whatever be the language of the pieces, she rendered them with the natural beauty of intonation peculiar to each language. She knew fully the Bhava or the sentiment of the compositions she rendered. Her Music is the ecstatic outpourings of a heart that felt and a mind that knew true beauty in sense and sound. If the perfect union of *Vak* and *Artha* be literature, a fusion of these two with *Swara* is music. And MS did unfailing justice to the harmonized synthesis of the triple elements. Her renderings are full of passion and feelings.

"Her music, her soul-charged voice overwhelm one so completely that one is rendered a plaything of emotions. Her impassioned melody transports sensitive listener to sublime heights of sublime bliss".

-Sangita Kalanidhi T.V. Subba Rao

Courtesy : "A Garland"

film *Savitri* in which she donned Narada's role, cine stalwarts of those days, K.L. Saigal, K.C. Dey and Kannan Bala, who happened to be present at the recording, went into raptures praising high "the charming and ennobling music." That was 1941.

Much earlier MS had mastered the Bhajan singing, thanks to her chance meet with Dilip Kumar Roy of Pondicherry. Listening to her melodious voice at one of her recordings at the Gramophone Company, Madras, Shri Roy suggested that she could include some Meera Bhajans in her repertoire, and taught her some. Needless to say the 'Chela' made the Guru proud. Not only that she became the very Meera and

her prestigious "Nightingale of India" title to the melody queen.

Meera had a great impact on MS and became a significant turning point in her life. One could see her getting transformed into Bhakti incarnate, infusing devotional fervour into everything she sang, be it classical or light classical, Virutham or verses, art music or sacred hymns. Her music transcended the language barrier. Whatever she sang reflected the Bhakti Bhava latent in it, and her voice texture acquired an extra evocative dimension.

She is never known to have compromised on standard or quality. She insisted on learning the song thoroughly well, in word, content,

meaning, song structure, entered into an endless practice session before presenting it on platform or for recording. No 'instant' stuff in her carrier. It has always been a perfect product she presented whatever the time constraint in preparation. No better example could be given than Gandhiji's desire to hear MS "speak *Hari Tum Haro* rather than hearing any other artiste sing that piece". Touched by the Mahatma's

between classical Kritis of the Music Trinity, Swati Tirunal of Papanasam Sivan. Strains of devotional melody in poised evocation lulled the listeners in between weighty Alapanas, followed by monumental Kritis embellished with artistic tapestry of Niraval and Swaraprastharas.

Not only Bhakti incarnate, MS is also humility personified. If, on the one hand, she

"Bhiksham Dehi"

"No other Indian singer has so profoundly captured the hearts and admiration of millions of listeners, the lay and the learned alike as M.S. Subbulakshmi.... Her concerts are organised since she is a draw, draw because the listeners throng to hear her over and over again, to be entranced, to be transported at least for a while to the silent world of harmony and tranquillity. It is no exaggeration or hyperbolism to say, the whole audience settles down as one man to an atmosphere of worship along with MS with her commencement or "Dakshinamurti Stotra". This spiritual experience gets all the more focused and compounded when the concert is one for a humane and worthy cause.

On hearing her sing "Annapurnashtakam", Sri G.D. Birla the 'Prince among Patriots', who had come to inaugurate a conference in the city, turned to Sri T. Sadasivam by his side and said, Yes, she has reminded me as to what I should do for the institution - Music Academy. I shall soon have it done. He did it. Such was her moving way of intoning "Bhiksham Dehi" of the sloka".

T.S. Rangarajan

in "Ideal Couple" Courtesy : "Kuraiyonrumillai"

esteem of her music, MS worked overnight setting to tune, learning and recording it at the AIR studio just in time to be played the next day for his birthday in 1947....

By then MS had become well known as an "instrument of great causes." It all started in April 1944 with five benefit performances for the Kasturba Memorial Fund at Bombay's Brabourne Stadium. A spate of benefit performances followed. The world's gratitude goes to Rajaji who has been the key figure in motivating these. In fact, MS's performances since late forties were for one cause or the other and they outnumbered her regular Sabha cutcherries of classical Karnatak Music, enriching many worthy great causes. No exaggeration it is when Dr. S. Radhakrishnan, former President of India, said that "Her music is a gift of Gods which she has placed at the service of the nation".

Naturally, the price of her celebrity status and serving a cause took her towards changing her concert pattern. Often one noticed polyglot Bhajans, Pasurams and hymns sandwiched

is an ideal Indian housewife, worshipping her husband in every sense of the word, her humility towards the art and art criticism is something rare to come by in such a celebrity. To cite an example :

Way back in early sixties, a critic-in-the making at Delhi was honest enough to comment on her concert that "the enchanting stance, 'Navakkiniya.... Narayana Divya Namam' (Mohanam) in itself left such a fond and lingering thrill that the slick-spicy swaraprastharas that followed appeared a superfluous appendage." To which an irate Sadasivam reacted with fury (it was perhaps he who had meticulously planned the programme), whilst MS humbly acknowledged that she too felt so after rendering the Swaraprastharas!

Considering her 'musical supremacy', her international fame, a question that naturally arises in one's mind is: What is her reaction to the Fusion Music that is the latest rage?

The answer could be found in her views expressed some years ago on the blend of the Hindustani - Karnatak systems, evolving a common idiom. Firm was her observation :

"It will be good if each system maintains its individual tradition, and no fusion is forced"....

In the same breath she said :

I do not think we need force the phase of the two systems of the Indian music coming near to each other. Nor do we evolve common modes. We have taken some Ragas from the North and some of our own like Hamsadhvani, Kirvani, Simhendramadhyamam etc., are getting more popular in the North and are actually being handled by the Hindustani musicians.

About the tradition being 'polluted' by some Hindustani flashes brought into Karnatak system by some musicians, she had this to say :

Every musician feels happy to sticking to the Sampradaya of the system to which he/she belongs. If a bee that generally hovers around a rose garden and gathers the nectar from the roses, once in a way hovers around a jasmine plant and gathers jasmine honey, let it do so." No harm done.

Honours have come to her from all quarters. And there is no place, no occasion where she has not sung, and no cause to which she has not lent her voice. Her participation at the Edinburgh Music Festival, and Festival of London, her performance at the United Nations General Assembly and at the prestigious Carnegie Hall in New York are landmarks too well known to need reiteration. She is the first woman Sangita Kalanidhi, a fellow of Sangeet Natak Akademy, a Padma Vibhushan, a recipient of the Ramon Magsaysay Award for public services, of Kalidas Samman, of Hafiz Ahmed Khan Award etc. Yet all accolades and awards sit light on her shoulders. Perhaps like Tyagaraja she may also say, to quote Shri C.V. Narasimhan, the former UN Under Secretary General :



"Dasarati, how can I repay my debt to you. You who have spread my fame to the heart's content over far distant places."

She may wonder how to repay her 'debt to Him'. But has she not already been offering everything, her voice, her wealth, her mind, her memory - everything to Him? Has she not created a new religious awakening, a Bhakti Cult amongst the people? Has not her music been an instrument of national integration and cultural synthesis? Could anyone keep count of the number of her records - LP, Gramophone, Cassettes - which enshrine her Suprabhathams, Sahasranamas, Ashtakams, Slokas, Pasurams, Hymns, Patriotic songs, Bhajans, Annamacharya Sankeertanas, Melakarta Ragamalika, leave alone public concerts, royalty and proceeds of which have gone to enrich worthy and great causes? The homes that resound the music of MS, "morn till night" throughout the world is a testimony to the service this Sangeetha Yogini has done to music.

It is time perhaps that Music is considered a subject worthy of a Nobel Prize and MS sure would be the first to deserve that award.

Let us pray Almighty that He showers blessings on this 'Nightingale nonpareil' and her husband to live for a hundred years and continue to serve the world with ethereal music.

- Sulochana Rajendran

Dikshitar's "Meenalochani"

By S. Sankaranarayanan

The period 1750-1850 is the Golden Age of Karnatak Music, during which the Trimurtis - Syama Sastri, Tyagaraja and Muttuswami Dikshitar flourished. Dikshitar is the youngest of these three great composers. He was born as the first son of Ramaswami Dikshitar (himself a celebrated composer) and Subbalakshmi Ammal in 1775 in Tiruvarur in Tamil Nadu. (Syama Sastri and Tyagaraja were also born in Tiruvarur).

Dikshitar acquired proficiency in music and Sanskrit at an early age. When he was about 16, one Chidambaranatha Yogi, who visited the Dikshitar family, took Muttuswami Dikshitar with him to Varanasi, and both resided there for five years. While at Varanasi, the Yogi initiated the young Dikshitar into *Srividya Upasana*. On his return journey from Varanasi as advised by the Yogi, Dikshitar visited the Subrahmanya Temple at Tiruttani in Tamil Nadu. He had a vision of Lord Subrahmanya, and composed his first Kriti on the deity : "*Sree Nathadi Guruguho jayati jayati*" in Mayamalavagaula. "*Guruguha*" (Subrahmanya as the preceptor) was his Mudra or signature. That was just the beginning; hundreds of compositions were to follow.

Dikshitar was an *Advaitin*, believing in the Supreme Being without attributes. Nevertheless, he also accepted and practised *Sagunopasana*, worship of deities. He composed Kriti-s on almost all the gods and goddesses of the Hindu pantheon and specifically on the presiding deities of many temples of South India, Varanasi and Nepal.

At 60, when he realised that the end of his pilgrimage on earth was nearing, he called his disciples and asked them to sing his compositions on Devi. It was Dipavali day in 1835. The disciples started singing one of his Kriti-s on Madurai Meenakshi, "*Meenakshi Memudam dehi*" in Purvikalyani (Gamakakriya, according to Dikshitar school). As they sang "*Meenalochani Paasamochani*" in the *Anupallavi*, he asked them to repeat those words a number of times. As they were doing so, he raised his two hands in *Anjali* over his head and uttered "*Sive paahi*". He then breathed his last.

What does "Meenalochani" mean? The literal meaning is 'fish-like eyes'. Expressions like '*Sarojadala netri*', '*Rajivalochana*', '*Kamalanayana*', etc., meaning "having eyes like the petals of lotus" are quite common. But why Devi should be described as having fish-like eyes?

There are certain poetic concepts in Sanskrit literature. One such concept is that the swan (Hamsa) separates milk from water and takes only the former. "Fish-like eyes" is another such poetic concept. It is believed that the mother fish feeds her fry. The young ones follow the mother wherever she goes. Sometimes, the mother does not get enough food to feed them. On such occasions, according to the traditional poetic concept, the mother fish merely looks back at the fry and, instantly, the young ones feel a sense of satisfaction as if they had taken some food. Having looked back, the mother goes on with her search for food.

The Devi's eyes have the capacity to extinguish (as different from fulfilling) all the desires of her devotees by a mere glance-*Kataksha*. Thus "Meenalochani" should be taken to mean having eyes similar to those of the fish to extinguish our desires.

All the methods prescribed in our scriptures for making progress in the spiritual path involve extinction of desires. An Upasaka of Meenalochani gets this experience when Her *Kataksha* (grace) falls on him - neither the devotee need specially to ask for release from bondage, nor does She formally grant it.

Dikshitar significantly uses the epithet "*Paasamochani*" as the very next word, meaning liberator of the Spirit from mundane shackles.

The Tamil word '*aasaapaasam*' is expressive - desires that bind us to the world. Dikshitar describes the Goddess as '*paasamochani*', liberator of the self from the fetters of desire.

Tyagaraja, too, appeals to Sri Rama to show His *Kataksha*. In a Kriti in Bilahari, '*Sarasiruha nayana*', he says : 'Oh Lord, with

eyes like full-bloomed lotus! Resort of the virtuous! Your mercy alone is what I need. He says that by mere glance, He made (the war devastated) Lanka into a land of prosperity before giving it to Vibhishana. He gives a series of similies to suggest what it would be like when the divine glance falls on a person. But before all that he starts the first Charana (the second part - there is no Anupallavi in this Kriti) with the words: 'Pray, glance at me with affection just like the fish glancing at its young. Even so, he does not

describe Sri Rama as "Meenalochana". Scrupulously following the poetic convention, he addresses Sri Rama as Sarasiruha nayana;

What do we understand from this ?

While God's grace fulfills all our desires, the Goddess's Kataksha goes one step further: it frees the Spirit from the desire-born shackles. After all is not the Mother more benevolent than the Father?

Sive Paahi.

Kriti-s on Madurai Meenakshi by Muthuswami Dikshitar and Syama Sastri

Dikshitar has composed 15 Kriti-s on Meenakshi. These include two in Sankarabaranam. As these two are tuned to the notes of Western Music, they are known as Note Swara-s. Following is the list of the 15 Kriti-s.

Kriti	Raga
Kadambari Priyaayai	Mohanam
Panchaasatpeetha roopini	Devagandharam
Madhuraambaa samrakshatu	Devakriya
Madhuraambaa jayati	Paraju
Madhuraambaam bhajare	Stavaraj
Madhuraambaayaah	Begada
Madhuraambikaayaam	Desisimharavam
Maamava Meenakshi	Varali
Meenakshi memudam dehi	Gamakakriya
Vande Meenakshi	Sankarabharanam
Syaamale Meenakshi	Sankarabharanam
Sree Madhuraapuri	Bilahari
Sree Madhuraambikaya	Athana
Sree Madhuraambike	Kalyani
Sree Meenakshi	Gauri

Almost all the compositions of Syama Sastri are on Devi in various forms. He has offered a garland of nine Kriti-s on Meenakshi, known as 'Navaratnamalika'. These were believed to have been composed by him on a divine command. Those Kriti-s are :

Sarojadalantetri	Sankarabharanam
Devi meenantetri	Sankarabharanam
Nannu Karuninchi	Sankarabharanam
Mariverigati	Anandabhairavi
Nannu brova Lalita	Lalita
Maaayamma	Ahiri
Devi ni padasaarasa	Kambhoji
Meenalochana brova	Dhanyasi
Paarvati ninnu	Kalagada

Courtesy : "Bhavan's Journal "

"Saadhincheneey" - A Critical Study

By P. K. Srinivasan B.Sc.

Five lengthy songs of Sri Tyagarajaswamy have been selected and grouped under the head "Pancharatna Keerthanas" and these are rendered with great reverence. These five are Jagadahanandakaaraka (Nata), Dhuduku Gala (Gowla) Sadhincheneey (Arabhi), Kanakana ruchira (Varali) and Endharo Mahanubhavulu (Sri Raga). All are majestic, appealing and their Charanas are sung in both Dhatu and Matu (Svara and Sahitya). The Arabhi Pancharatna is the third in the series and shines like a sparkling pendant dangling at the centre of a beautiful necklace. The musical gait of this particular song is set in the Thana style and Arabhi Raga enhances its charm further. The approach at start is satirical but later on it turns out to be Sthuthi (praise) and Sri Tyagaraja addresses Him by his various names out of the intense bhakthi.

Logic & Sequences

It appears that Tyagaraja has not composed these five songs intentionally as a set or group of compositions to be categorised as 'Pancharatnas' as is popularly known now. Whosoever has done it in the post Tyagaraja period, full credit must be given for such grouping because there is nothing second to this in all respects, even though many Pancharatnas are available. If we analyse these five Keertanas we can find a fine logic - a step by step build up of ideas as well the musical phrases of the Charanas..

In the first song, Viz., Jagadahanandakaaraka, he calls the Lord by one hundred and eight names. There is no request or prayerful demand because there is no verb*. Tyagaraja simply praised the Lord, but lo! he didn't get the vision (darshan) of his deity. He turns introspective and imagines that because of himself being a bad person, the God is not appearing before him to protect. So he goes on listing such bad traits commonly found amongst ordinary persons, in the second song Dhudukugala and repents for such bad deeds. A little thinking later makes him to realise that he is not as

bad as enumerated in that song and in a compromising mood consoles himself that God always taunts his devotees and as such his sufferings are nothing unusual. So in the latter half of the third song in Arabhi he calls the Lord by his many names. At last he is able to realise Him, and feels quite satisfied when his Lord prescribes him the do's and don'ts as is evident from the last Charana. Now his joy knows no bound and out of ecstasy he exclaims 'Kana Kana ruchira' describing the beauty of the Lord. He is also able to share the experiences of other devotees like Dhruva, Hanuman, Sita, Parvathi, Narada, Siva etc. Finally, in the last song of this series, Endharo Mahanubhavulu he pays homage to all great saintly persons who are responsible for inculcating Shakthi in him and who are all a source of inspiration for him to pursue the path of devotion. This fifth song is antithetical to the second song 'Dhudukugala' as it enumerates the various good actions to be done for leading a saintly life. Thus we can see a sequential development from one song to the other and the Raga Bhava of each song blends superbly well with the Sahitya Bhava.

Similarities

All the five songs of this 'Pancharatna group' have got some common aspects as regards their structure.

1. All are set in one of the Gana Raga Panchakam Viz., Nata, Gowla, Arabhi, Varali and Sri Raga.
2. The Charanas are set in such a fashion that they are expanding in Avaratha (Thala) as in a Varna composition.
3. All the Charanas are of Swara-Sahitya type i.e., both the musical notes and their corresponding textual portions are sung.
4. The Charanas are pregnant with beautiful Swara Korvai i.e., rhythmical patterns of musical notes aligned to the solkattus of the percussion instrument like mridangam.

* Vide the author's articles on this subject in SHANMUKHA July, 1987 and January 1988 issues.

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5. Except in the case of Nata song, in all other four, for the last Charana, the textual part only is sung without its corresponding Swaras.

6. In all songs, the Pallavi is repeated after singing each Charana. There may be some disagreement as far as the Arabhi song is concerned, but this is being discussed in this article in detail justifying the above mentioned statement.

'Samayaanikathagu' -Its place and Nature

Almost all the musicians sing 'Samayaniki thagu maatalaadeney' after singing Anupallavi, taking it as the first Charana and also go on repeating this single line after singing each of the subsequent Charanas as in the case of a Varnam. This is no fault of theirs because they are taught like this by their gurus and also all the printed books give this version only. However in all the books without exception this Pancharatna comes to a close by singing the Pallavi, *Sadindheneey*, after the last Charana and the musicians also follow the same order while rendering this piece.

Why this discrepancy? A little analysis will convince that taking the line 'Samayaniki' as a separate Charana stance and then repeating it after each Charana is not proper as can be seen now.

Firstly, in no song (Kriti or Keertana) a Charana stance is repeated after the subsequent Charanas. In particular it can be noted in Tyagaraja compositions themselves, that wherever the music (Datu) of various Charanas in one song is different, the Pallavi alone is repeated after each Charana. The following list of songs may illustrate the point:

Kriti	Raga
1. Ninnuvina Sukhamu	Todi
2. Broche Vaarevarey	Sriranjni
3. Enthuku nirdaya	Harikambodhi
4. Sri Raghuvaraaprameya	Kambhodhi

So in tune with this, it will be logical to sing 'Saadhincheneey' only and not 'Samayaniki' after each Charana and that would keep this in tune with the other four of the Pancharatna group.

Secondly, if we consider the Mukanaprasa (Yadhukai-monai in Tamil) aspect, then it will confirm that this 'Samayaniki' can be a part and parcel of the last Charana only and cannot be detached to acquire an independent status. A good number of Sadguru's compositions have been mutilated by splitting the lines haphazardly without giving any thought for their poetical structure. This is also one such case and let us observe its structure by rewriting this Charana as a four line piece i.e., having four quarters like a stanza.

Samayaniki thagu mataladeney
Sadbhakthula nadathalitnananey
Amarikaka naa pooja konaney
Alukavaddananey
Vimukula tho Jerabogu mananey
Vedhakaligithey thaalu Kommananey
Dhamee Samaadhi Sukha
dayakudaku
Sri Thyagaraja nuthudu chentha
raakaney

Now one can clearly perceive the Aarambha Prasa i.e., the rhyme at the start of each of the quarters of the Charana viz.,
Sama - Ama - Vimu - dhama

If the last Charana starts as *Sadbhakthulu* then the entire Charana fails to answer to the Prasa (rhyme), a condition so essential for the poetic structure of a musical composition, strictly adhered to by Tyagaraja.

Furthur as per the above order, there will be eight Tala Avarthas whereas if *Samayaniki* is detached and given an independent status, there will be only seven Avarthas, an odd figure. Even though there is no rigid rule regarding the number of Avarthas, yet when it comes to a question of assessing the merits of the two, the former scores one point over the latter. In general the Avarthas are always in even number, whatever may be the Tala, Adhi, Jampa, Chapu or Roopaka.

Again, if we consider the sense conveyed by these two lines viz., *Saadhincheneey*

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and *Samayaniki* thagu *mataladeney*, with special reference to each of the Charanas, then it will be evident that the Pallavi fits in more appropriately, maintaining the continuity of the idea better than the other one, *Samayaniki*. This will become clear while interpreting the meanings of the Charanas.

Above all when *Samayaniki* is repeated after each Charana what is the necessity to come back to the start and sing *Sadincheney* after the last Charana to conclude the song? If the song is concluded as *Thyagaraja nuthudu, chentharaakaney, Samayaniki thagu maatalaadeney*, the sense will be complete now also. But instead musicians revert to Pallavi and finish the song. Why this anomaly and why not we ponder over these points?

The Cause For The Interchange

Except in their meanings these two stances have got some common aspects because of which the change-over has escaped the notice of even scholars and students of music. Further, the change has not produced any jarring effect on the listeners and Rasikas, because of the pleasing musical effect. The common features are

- (i) Both are of one Avartha duration only.
- (ii) Both start with the Panchama swara, and end with the Madyama Swara with the same set of notes as ri-sa-ri-ma.

- (iii) Both are complete in their sense.

The Pallavi means, 'Oh, mind, he had accomplished (what he had desired), while *Samayaniki*' when translated will be 'Oh, he has spoken quite fittingly to suit the occasion'.

- (iv) The music portion (Dhatu) of these two aptly fits in for repetition after each Charana producing a delightful experience on the listeners' ears. These factors have contributed for the ready acceptance of the *Samayaniki* without going deep into the subject.

For the first and third Charanas, this *samayaniki* may suit well with the ideas conveyed in them. For the rest it conveys no sensible meaning. Whereas '*Sadincheney*' fits well with all the eight Charanas. Hence

when we consider all the above mentioned facts it will be clear that *Sadincheney* only has to be taken for singing as a Dhruva Pada to be repeated after each Charana.

The Song, Its Meaning and Interpretations

Now, let us study the meaning of the song especially the Charanas and with particular reference to the suitability of repeating *Sadincheney* or *Samayaniki*.

Pallavi - "Oh mind, the Lord has accomplished (what he had decided to do).

Anupallavi : "Whatever good ethics have been imparted, he has falsified by his own acts and had carried out adamantly his intentions.

Here *Bhodhinchina Sanmarga Vachanamulu* need not be taken to refer to Bhagavad Gita utterings as generally interpreted by many and that he is acting against his own words of advice. This phrase refers to the established Vedic sayings and other moral injunctions of our scriptures, like one should not utter a lie but speak the truth, one should not steal, one should not see while ladies are taking bath etc., etc. Yet Krishna has not observed these principles as is well known from the various childish pranks known as Sri Krishna Leelas. He swallowed mud and when questioned he uttered a cold lie. His intention was to show his Viswaroopa to Yasodha. In various cases of stealing butter, his real intention was to make the Gopis feel happy and be with them. He stealthily removed the garments of the young girls observing Kathyayini Vrata and begged their Anjali i.e., *Anjalim Yaachamaanaha* as Vedantha Desika points out in his *Gopala Vimsathi*. His intention was to purge them from the sin of having taken of a bath nakedly, so their Vrata might be fruitful. It should be borne in mind that he was only seven years old and had just entered the boyhood, when this episode took place.

It will become lengthy to enumerate various other acts of Sri Krishna whether as a boy or as a grown up person, helping Pandavas right through in their struggles. It may perhaps be difficult to illustrate few of

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his actions herein he has falsified his own teachings of *Bhagavad Gita*. The line *Saadincheney* fits well as far as the Anupallavi is concerned and there is no controversy also.

The Charanas & The Scheme

There are eight Charanas in vogue and the first one starts with *Devaki Vasudevulaney ekinchinadu*. In the first four Charanas Tyagaraja portrays Krishna Leelanubhavam. In the fifth he enjoys the Gunanubhavam followed by Ramanubhavam in the sixth. In the seventh he switches over to Archavathara Vaibhavam and meditates on the form of Lord Venkatesa. In the last Charana he gets the consoling advice of the Lord and his mental agitation subsides. This is the scheme we find in this Pancharathna Keerthana.

1. *Devaki Vasudeva* : In their previous births both were as Adhithi and Kasyapa who did penance. When Lord Narayana appeared before them they asked as boon that they should get a child like Him. Since there is none like Him, Narayana himself was born as a child and thus though he fulfilled their wish, he deprived them of enjoying his company as a growing child. Yasodha had the pleasure of rearing him. Thus he had cheated them (*ekinchinadu*) and had his own way (*Saadhincheney*).

2. *Rangesudu* : Here this word should not be taken to refer to Sri Ranganatha, the Lord of Sri Rangam. Ranga means stage, so *Rangesudu* is master of stage i.e., a good dancer, actor and instrumentalist. Krishna has performed solo dances for the sake of a ball of butter, dancing to the sound of the churning of butter. Vedantha Desika beautifully visualises this dancing figure when he says.

"*Dadhnanimantha mukharena
nibadda thaalam
Nathasya nanda bhavaney
navaneetha naatyam
Avirpavadvanibrutabharanam
purastath*

*Akunchitaika charanam
nibrutanya Padam
Dadhnanimantha mukharena
nibadda Thalam
Nathasya nanda bhavaney
navaneetha natyam.*

Then we have got His famous Kalinga Natana and we can switch our imagination to the songs of Oothukadu Venkata Subbayar which are sheer ecstasy knowing no bounds. Krishna is an expert in group dances also as can be evidenced in *Rasa Leela Natanam*. He can pour out divine music from his flute.

Sangita sampradayakudu : Almost all utter this word as *Saampradaya* because of the printed versions. The word *Sampradaaya*, (the first vowel 'a' of short one) means an established usage, tradition, custom etc. Krishna followed the musical tradition and thus was able to make men and animals forget themselves while hearing the music emanating from his flute - Murali. Thus he has '*Saadhincheney*' i.e., established the traditional music.

3. *Gopi jana manoratham* : - This Charana is an epitome, so as to say, of Jayadeva's *Gita Govinda*. Krishna has acted in his own way while responding to the wishes of Gopis and made a fool of them, subdued their egoism and vanity and thus *Saadincheney*.

4. *Vanithala* : Krishna as a child and boy behaved in an unpredictable manner, revealing his divine nature on and off thus commanding reverence as well as affection and became a darling of the Gopis as well as of Yasodha. This line is the sum and substance of all the Krishna Leelas, and thus *Saadincheney* since his intention is to be in their company.

5. *Parama Bhaktha Vathsaludu* : Here Sri Tyagaraja enumerates the divine qualities of the Lord. Quite pleasantly this Charana is positioned between the '*Krishnanubhava*' and '*Ramanubhava*' Charanas, the Gunas narrated are applicable to both Krishna and Rama. He is much attached towards his

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devotees, (*Paramabhaktha vathsaludu*), an ocean of good qualities (*Suguna Paravarudu*); untouched by impurity right from his birth (*aajanamam anagudu*); will remove the sufferings one undergoes due to Kali (*Kali baadalu theerchu vadu*); and above all one fit to be meditated in one's own heart (*hridambhuja muna joothun*). Yet 'Saadincheney' his Sankalpa only he has carried out.

6. *Hare Ramachandra* - Here Sadguru addresses Rama by different names and ends by saying that while he is praying like this Sri Rama has without protecting him, *Saadincheney*.

7. *Sri Venkatesa* : In this Charana Sri Tyagaraja goes into raptures by visualising the Archa form of Lord Venkatesa for seeing whom he has expressed in his Madyamavathi Keertana that ten thousand eyes are not sufficient to behold. As in the sixth Charana again here also he ends that when he is addressing Him by all these names, yet that Lord in the form of Ramachandra, 'Saadincheney,' has not decided to appear before him.

8. *Samayaniki* : This is the last Charana sung without Swara notation. That this Charana does not start with *Sadbhakthula*, but from *Samayaniki* has been studied already in detail. Tyagaraja is in a reconciling attitude. He says, seeing my pitiable condition and that time is not yet ripe to give Darshan and salvation, 'Samayaniki thagu mataladene'. He has uttered the following words by way of consolation quite apt to the situation.

What are those words?

They are : "The conduct of good Bhaktas is to continue the path of devotion, to worship the Lord, not to feel dejected, avoid the company of those who are not likeminded, to bear with patience the sufferings that one may have to face, and have faith in Him, as one who can give real peace and happiness".

A critical study of this last Charana will confirm that the line *Samayaniki* can go with this and will be mismatch with any other line outside this, as can be seen by the following analysis:-

Maataladena (He has said) *Emani* as what? *Nadathala itlaneney* (the conduct is like this); *Alukavaddaneney* (don't worry); *Chera Pogumaneney* (don't join the company of bad ones); *Thaalu Kommaneney* (bear with patience); like this, Ramachandrudu, sung by Sri Tyagaraja, *Samayaniki thagu maataladeney*, fully aware of the pitiable situation in which Sri Tyagaraja is placed quite appropriate to this condition, gave the consoling words as indicated above. But lo! not appearing before him, the Lord, *Chentharakane Sadincheney* - without coming near has carried out his intention of staying away.

Conclusion

Thus from this detailed study of this third Pancharatna Keerthana of Sri Tyagaraja Swamy, it can be seen how apt it will be if the Pallavi *Saadincheney* is sung after each Charana. Also we have studied how the line 'Samayaniki thagum aataladeney' forms part of the last Charana only and has no independent status.

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"Nāda Brahma Yogi"

"Music is my language, music is my expression, and music is my religion". It is all music to this profound thinker, healer, Spiritual leader - Pujya Ganapathi Sachidananda Swamiji. He is one who uses things mundane to uplift humanity spiritually; one who combines tradition with innovation; and one who is a great believer and follower of 'Nada Chikitsa' (Music therapy). A great propagator of Nama Sankeertan of our times.

Swamiji teaches the people about 'living in spirit' through things as simple and common as 'dress, aspiration, fear, sickness, birth, death, faith, marriage, Sadhana' etc.. He motivates one to learn from one's own experience. There is nothing in life like learning. And learning through listening has been a profound concept Saint - singers, master-musicians, and Gurus in all walks of life have propounded through centuries. More about this later.

Swamiji is a traditionalist in that he believes in the mystical values of music, the Ragas especially, and their therapeutic value. No magic it is. It is very much practical as proved by Swamiji himself. He has done it scientifically. Ragas to him are "the unspoiled sounds of eternal nature, the Soul of man, and Paramatman. In the hands of the perfect technician, they are great forces". And he has proved this using the most modern Synthesiser, an instrument capable of producing singly or in combination the sounds of more than 1,100 instruments." This allows Swamiji a wide range for healing through music.

Like many great Souls, Swamiji's beginning too was very humble. He was born in a rural village Mekadatu (80 KMS from Bangalore) sanctified by the confluence on the holy rivers of Kavery, Arkavati, and Gupta Gamini. His parents, Narasimha Sastry and Jayalakshmi, were pious but poor. It was their piety and spiritual strength which got

them through the life, and on May 26, 1942 Jayalakshmi was delivered of a male child while in deep meditation on a rock at the river -Sangam. The child was covered with 'Vibhooti' and they christened him Satyanarayana. The very birth of Swamiji was a phenomenon.

The mother ordained the little boy in the lines of 'Srividya Rajayogam'. Though divinity was evident at an early age, Satyanarayana was not spared of the hardships of life. He lost his mother when 9. To help the family meet both ends and to repay the debt incurred for his sister's marriage, he worked as a milk vendor, teacher, a mill hand and at times even delivered mails as a postman. He completed his education but he was endowed with super knowledge, power and Siddhis which helped him chalk out his spiritual path with music as his soul force.

Tooday, Swamiji is a great spiritual teacher worshipped by people in India and abroad. The Ashram he established in 1966, named 'Avadhuta Datta Peetha' later came to be known as 'Ganapathi Sachchidananda Ashram'. Located at the foot of Chamundi Hills, about 24 Kms from Mysore, it offers solace to poor and the afflicted in more ways than one. The ashram has undertaken various activities such as Spiritual, cultural and educational, for the benefit of thousands of devotees.

The Ashram has a free medical centre which offers both Allopathic and Ayurvedic treatments. Eye camps, medical conferences are held. Free schools have been established for the poor. Here the students can avail of a number of spiritual and devotional disciplines, such as yoga, Vedas, daily worship of God, Bhajans and also free poor feeding. Many concerts are held in classical music and dances. Donations are made to villages for basic needs like water supply, construction of tanks, food and clothing; medicines

are supplied during calamities. Leprosy patients are assisted. Houses for aged and blind are set up and the blind students are helped to go in for higher studies

A Monthly publication of 'Bhakti Mala' is published in six languages.

The salient feature of Swamiji's mission is his Concept of Music Therapy. He practises what he preaches that music is "his language, his expression and his religion."

He views music from Yoga perspective. Saint singers have proclaimed music as a Yoga Sadhana. And Swamiji makes it clearer as music "acts on 72,000 nervelets, and 14 major Nadis or nerves, each vibrating at its own frequency." "The devotional music becomes a means of the spiritual energy transmission." Music soothes the Nadis and lets them vibrate at the proper rate. Music of the right type soothes the nerves, the body and peace envelopes the mind.

Where Music is used as a therapy Swamiji insists on the healer - listeners' absolute concentration on the "Sound-*Ekagratha*". Listening, according to him, is a special technique, where sense control or *Indriya Nigraha* is required. And *Kriya Yoga* (which is taught in the Ashram) goes a long way to achieve this. It involves learning *Pranayama* to effectively channel the flow of *Prana* (life force) through the Nadis and nerves. Easily said than done. But once practised with single-minded devotion, surmounting the ills of body and mind would not be difficult.

Meticulous as Swamiji is, he has composed over 2,000 curative songs which he himself sings. He knows the varying vibrational qualities of the Ragas and can perceive which melody should be sung to cure which malady. And he is also aware of the Time - Theory of the Ragas and applies it. There have been instances where chronic Virus diseases, mental disorder, hypertension,

heart and kidney problems have been cured by his music therapy. The music therapy is combined with Ayurveda, Psychology, Gemmotherapy (*Mani Chikitsa*) and Astrology.

It was a unique experience for the author when she had the fortune of participating in the 54th birthday of Swamiji in Mysore this year. The video cassette of Swamiji's concert at Hyderabad sometime back (gifted to the author) was enlightening on the therapeutic values of certain Ragas.

Here are some :

Sindhu Bhairavi - This Swamiji explains as Akasha Tatwa Ragam. It is the first in Raga Ragini' which Swamiji has composed as his first song. The Raga can cure headache, Vayu, Back pain, chest pain. It gives freshness to the mind leading to peace of mind.

Charukesi - It is Vayu Tatwa that is attributed to this Raga. Many doctors use this Raga which is very famous as general tonic.

Bala Shanti - This Raga has got a combination of Ragas Revathi and Ranjani. It is ideal for small children who cannot express their feelings or ailment they are suffering from. This Raga gives remedy to Bala Graha Dosham.

Simhendra Madhyamam - Skin diseases, synous problem, dust allergy and such diseases get cured by this Raga.

Chakravakam - He explains it as 'Raga Sagara Chakra', which gives soothing effect to mind and body. It can also be considered as general tonic to mind and body.

Jai Guru Datta

- Ganga Ramachander

A GIFTED POET OF THE MASSES (Poetical Eminence of Gopala Krishna Bharati) By N. Rajagopalan

Nandanar, one of the sixty-three apostles of Siva and socially the lowliest of the lowly, seeks Darshan of the Cosmic Lord at Chidambaram. He is an outcaste, unlettered and unkempt but with a heart of gold. Bharati makes him enquire whether he could step into the town - 'Varugalamo?' (May I come in?). Unvarnished as Nandanar is, he is also portrayed as the finest symbol of culture by Gopala Krishna Bharati in his pioneering opera 'Nandanar'.

"Varugalamo?" This one word of five letters in Tamil contains in it all the pathos, all the accumulated recollections of insults, of rejection, of derision or denial....., is a haunting phrase which must move the most hardened heart."

-G.Vanmikinathan

Again, see the intensity of anguished craving, the immensity of throttled emotions without much of a chance of redress that Bharati highlights in

Innamum orutaram parka venumenru
Ichchai Kolludhu en manam

(My heart encases a lingering wish and longs to have one more - yes, one more - view - darshan - of the Lord)

How sweetly it is expressed and how elegantly it is couched in words that are endearing, soft, solicitous and lovely! Visualise Lokamanya Tilak, Va. Ve.Su. Ayyar or Mahatmaj in hostile jails entertaining a rare wish to get a sight of someone dear or beloved. Nehru once despaired of hearing the voice of a woman for a change in the jail. The insuppressible yearning, the chasm of bottled up emotions is crushing. That is Bharati's eloquence. Nandanar's mind dwells on the

-Delectable features of the Cosmic Dancer, Sri Nataraja,

- his abode at Chidambaram making it His Kailas,

- his ornaments, sartorial elegance and physical eminence,

- his captivating, bewitching smile (Kurunagai), etc.

Like the child that has tasted the first-ever sip of the daintiest ice-cream, Nandanar's prayerful, shy, fragrant heart cries -

'Oh Lord! Can I have the privilege to see Thee once more? Only once - *Innamum orutaram*'.

'Bharati! You are indeed a master craftsman, a celestial poet of sublime emotions! No doubt, you were Nandanar in your earlier birth. It is clear that when you penned your opera 'Nandanar', you had only dwelt on the pains and pleasures of that illustrious birth. Else why should you be orphaned on your advent on earth and ordained to remain a Karma Yogi, a Brahmachari? Your whole life of seventy years was spent on pials of others' houses. You took your frugal food at the houses of others. Whatever you earned, you hoarded by self-denial and left it for charity, to which Dr. U. Ve. Swaminatha Ayyar was witness. 'Periya Puranam gives but a spartan reference to Nandanar; but you had woven an immortal opera around him. Yours was no new birth but was only Nandanar's extended life to relive the experience, the sublime experience, that is the lofty preserve of saints, yogis and seers. The Jivatma in you, therefore, naturally looks to the Paramatma; your innocent, tender, devout heart yearns to feel the exhilaration of seeing Him just once more - a rehearsal of what you had enjoyed, though briefly, once. Your Advaitic soul recaptures its monistic leanings and you are only using Nandanar as vehicle to dilate on your innate urges and thoughts!'

Born poor, orphaned soon after, blessed with an ungainly personality - poverty carries, or rather rarely relinquishes this asset or inheritance! - Gopala Krishna grew up into a Bharati, an intellectual seer, Father of Tamil Music Renaissance and a gifted Vaggeyakara invisibly and unconsciously but irresistibly. He was so unassuming that when he paid his respects to his senior contemporary Saint Tyagaraja, the latter asked him whether he knew of Mayavaram Gopala Krishna Bharati! How could the Bard of Tiruvaiyaru ever suspect that this poor admirer with uninviting countenance could be that reputed Vaggeyakara! Harikatha maestro Tanjore Krishna Bhagavatar went on lauding the great opera *Nandanar* and its author, Bharati, oblivious of his presence just in front of him. Minakshisundaram Pillai, Arumugha Navalar, Dr. V. Ve. Sa.,

Vedaniyakam Pillai and other Tamil savants have lavished praises on Bharati, fundamentally a poet of the masses. His spiritual, social and Dharmic projections were directed towards enlightening, uplifting, elevating boys and girls, men and women for whom he had immense affection. He thought that they needed just a catalyser to set them on the path of righteousness and well-being. He felt eminently competent to play that role. Like Tyagaraja, Dikshitar and Ramakrishna Paramahansa, he was a master of Puranas, Upanishads and parables. Like Ramalinga Swamikal of Vadalur, his heart was just a house of butter that melted at the slightest hint of sorrow, pain or distress. It was the majesty of his far-sighted vision that created his version of Nandanar in the opera which electrified and surcharged the entire atmosphere of Tamil Nadu from 1861 to 1950 with dramas, musical discourses, concerts and two cinemas!!!

His universal outlook does not lead his Bhakti-soaked mind and soul into a *cul de sac* concerning deities other than his patron god. Sri Nataraja, as is clearly exemplified in:

Saivism:	Vaishnavism:
Tumbaipoo Maligal-	Tulasi Kozhdeduttu
Teduppadingey:	thottu Koduppadinge
Ambala Rahasyam	Ashtaksharamenru
arindukolvadingey:	anbuseyvadingey
Thevaramum Thiruvachakamum Padippadinneev	Tiruvaimozhiyodu Sevippaddingey etc.

His Samarasa (cosmopolitan) views are remarkable for the age he lived in. Religion for him was to enlighten, elevate and subliminate.

Gopala Krishna Bharati was a junior contemporary of the Carnatic Trinity. The episode leading to his composing and singing *Sabhapatikku veru Deivam* (Abhogi) before Tyagaraja is mentioned in the elaborate biographic presentation in *A Garland*. Here is a piece of his that 'illustrates how great minds think alike:

Bharati	Tyagaraja
Unnai adutta enakkenna Vicharama?	Makelara Vicharamu (Ravichandrika)

Vgandu Balakrihanukku arul puriya durama?

Ennaikkattida Unakkenna perumbharuma? (Sahana)

Ezhaikkarul puriya ittanai nerama?

(from Inimeetagilum (Darbar)

That Bharati is a socio-spiritual Bard of the masses is eloquently clear. His style? Childhood at Narimanam - not Naarimanam! - ('Smell of Fox'. I wonder what it means), boyhood at Mudicondan and later years at Anandatandavapuram and Mayavaram exposed to him the innate goodness, humility and robust spirit of humanity, their simple joys and destiny obscure, their radiant musical soul. The exposure he had was much more intense than what other composers had. The soft and sweet faces of children, the sharp, bewitching looks of boys and girls, the unmatched service-oriented simplicity of Indian women, etc., stood engraved in his receptive mind like frescoes of Ajanta, and Ellora, the epigraph of Kudumiamalai and the copper plates of Annamacharya songs. Though his heart hovered over Chidambaram and its Cosmic Deity, it learnt not or rather it suffered from the congenital incapability like Prahlada, to seek and strive for salvation to self alone. He strove to enlighten, ennoble and enlist the populace in marching towards Godhood like a true seer. His mind was the confluence of the musical affluence of the Carnatic Trinity, the Bhakti of Andal and Meera, the community awareness of Sankara and Ramanuja and the poetic imagination of Ilango. He adopted centripetal musical forms, styles and lyrical beauties. For instance,

Nindastuti (apparently sarcastic and derisive but deeply spiritual) diluted in Sringeri to highlight celestial & apostolic graciousness. - *Peyandithanal Kandu Neeyendi maiyal kondai?* (Saranga)

Nindastuti addressd direct to Lord - a familiar style handled by Tyagaraja, Papanasam Mudaliar, etc- *Pichaikara Vesham Kattureer* (Gowlipantu)

Gagnanikilaku

Bahuduram

Baninado in

Nagumomu

(Abheri)

Brova bharama

(Bahudari)

Brova bharama

in Vandanamu

(Sanana)

Inta tamasamaite

(Saveri)

A succinct description of Cosmic Dance with Jatis - a favourite of Bharatanatyam artistes- *Natanam Adinar - Vengu Nagarikamagave* (Vasanta)

Art is but part and parcel of Nature, said J. S. Mill. Agreeably, Bharati is a poet of Nature in its splendorous effulgence, having gathered his years amidst fields and groves, tanks and rivers, birds and animals and intensively conversed with them for seven decades. He grew with the banyan here and the peepul there, learnt improvisation charmed by the serpentine paths and channels and wafting paddy crop-heads. Tana from waters gushing through culverts, Tala from croaking frogs, melodic rhythm from the nightingales/cuckoos, Sangatis from chirping birds, Kala Tirmanams from breezy winds and splashing rains. Raga variations from the sprightly faces of charming girls and boys in diverse ornaments and dresses, wisdom from young and old chanting Vedas and Tamil hymns and the first lessons in music from talented girls and ladies singing at homes and celebrations and Nagaswara-Tavil Vidwans playing at temples and functions. He had no need to strut his neck or strain his cat's eyes (source: U.Ve.Sa) to assimilate the graces of Nature since he was himself Nature personified in all its plethora of forms and shapes. For instance, he presents a vivid, crisp picture of the rural socio-economic conditions in the song *Kannale Kanden* (Nadanamakriya). Actually there is a 'Varshaya, varshaya' type of down-pour of details:

Kattuttazhaigalai pandalai... : Pandal made of foliage available in abundance

Kalgal, Kaigalillada... : handicapped clamouring

mattukkidalgai mandal; mandaiyai: herds - a caravan of them

Vayiladavorumai natakam...: dumb presenting action; or puppet shows on one side;

Pattuppaduvor, Talam poduvor Pasikkudenroru Kasu Tarum: Hungry, drop a coin please', prayers from the needy singers and cymbal users
Ukkam Kudittidum : drug addicts

Puraliyilla andanar...chatur Vedamum : Brahmins chanting the four Vedas.

Panti pantiyai devadasigal...: dancers in groups and rows.

Nothing escapes his keen eyes - from the laudable to the laughable. Bharati is in fine tune and total harmony with Nature.

Analytic description is his forte - a great quality that featured the writings of his disciple Dr. U. Ve.Sa. also. Sarcasm and satire are the twin assets of humans of Chola Desa (Tanjore) and Bharati is a virtuous product of it. Here are some specimens of varied portrayal of emotions.

Anger - Landlord to Nandanar : *Adimai Velai seyyumunakkinda Kondattamo? Janakkoottamo?*

Compassion - Slum dwellers to Nandanar - *Nyayamtano neer sollum, Oy, Nandanare, namma jadikkadukkumo?*

Despair-Slum dwellers among themselves- *Namenna seyyom... Bhumiylillada pudumaiyaikkandom*

Bhakti- Prayerful devotion - *Krupal paramma, engal meedu* (Kambhoji) and scores of such

His song '*Parttu kadan kodungal - Manidaraip - Parttu Kadan Kodungal*' (Kapi is a specimen of his cutting sarcasm, wit and declamation worthy of being given a place in text books on banking and economics.

The eminence of a poet is weighed not only on his contribution but also in the light of his times, the factors that governed his life, etc. Tyagaraja and Dikshitar were blessed with scholar-musicians as fathers. Syama Sastri enjoyed health, wealth and influence. Annamacharya, Narayana Tirtha, Ilango and Kambar were blest with facilities. But this Bharati bade good-bye to Narimanam as orphan with perhaps his loin cloth sans kith or kin to remove the thorn that pricked his weak, tender leg as he trekked aimlessly along bushy channel banks and treacherous field bunds, labyrinthine boot-paths and slushy cart-tracks to Mudicondan battered by sun, rain and wind. Mudicondan was not the planned destination but Destiny led him there to inhale the fragrance of culture. He rose up to be the tallest among Tamil composers - Vaggeyakaras. Like his disciple, Dr. U.Ve. Swaminatha Ayyar, his love of Tamil was boundless. He was the first socio-spiritual composer in Carnatic music of opera in Tamil. A trail-blazer to Mahatma Gandhi in the removal of untouchability, Bharati is among immortals.

If only orphans could rise up to the stature of Gopala Krishna Bharathi, Lord, please let the world be of orphans alone!

Courtesy : "Yet Another Garland"

"Devakriya" and /or "Manolayam"?

By P. G. Krishnamoorthy

At a recent concert, when I was accompanying on the Mridangam, the vocalist sang the Dikshitar Kṛiti "Sree Guruguha Thaaraayaasu Maam" in Suddhasaveri. Usually, I enjoy such pieces for their quick and lively tempo. But this time, probably because my commentary on Adi Sankara's *Subramanya Bhujangam* is just complete and mind is still on some of the expressions used by Sankara, I was gripped by the beauty of the Kṛiti as a literary effort and the lofty ideas and emotions which Dikshitar has compressed into just eight lines. The beautiful structure and choice expressions used glitter and sparkle like the Galaxy on a cloudless sky.

The manner in which Dikshitar addresses Lord Subramanya as 'Guruguha', the unknown and incomprehensible, who was the preceptor of Lokaguru, Lord Siva, Himself, and therefore the Supreme Guru and as "Saravanabhava", who took his form in the divine lake (the six syllables are of special significance in the worship of the Lord) and prays for emancipation from worldly bondage, is touching.

He praises the Lord as worshipped and revered by all other Deities, like, Indra, Vishnu, Kamadeva, Brahma, Brihaspathi and Lord Siva Himself, as one meditated upon by those whose mind is not blemished by base feelings like lust, anger etc.; one who is worshipped by divine sages; one who is the son of Tyagaraja; one who removes the afflictions arising out of three types of maladies viz., Aadhyathmika, Aadhideivika and Aadhibhouthika; one whose beauty is such as to put to shame even Kamadeva (Maara); one who revels in the deep meditation (minds) of great 'Yogis' who lose themselves in the contemplation of the Lord's form and concept.

And Dikshitar implores the Lord to help him to cross the ocean comprising the cycle of births and deaths, that is, to attain 'Moksha'.

The song is rendered in Suddhasaveri (Devakriya in Dikshitar's lexicon), which appears as part of the expression *Bhoodevakriyamoda* in the Charanam. There is a convention that Dikshitar Kṛitis should be sung in the Ragas specified or referred to in the Sahitya. But in this composition, Dikshitar mentions the name of another, though uncommon Raga, 'Manolayam', a Janya Raga of Mayamalavagowla (Sa ri ma pa dha sa -- Sa ni dha pa ma ri sa) in the last line of the Charanam.

The placement of this term 'Manolaya' is also rather significant. It appears to me that Dikshitar has brought out in his inimitable subtle way, the *inter se* distinction between 'Karmayagna' and 'Dhyaanayagna' or 'Gjnaanayagna'. Among the different methods of worship, viz., Karmayagna, Thapoyagna, Japayagna, Dhyaanayagna and Gjnaanayagna, each successive one is considered superior to the preceding one.*

The first line of the Pallavi contain Dikshitar's supplication for emancipation, followed by the description of Lord Subrahmanya as revered by all other deities and hence the appropriate one to grant the boon. The penultimate line of the Charanam is 'Bhogiraaja-vinutha-paada' *Bhoodevakriya moda* where Karma like sacrificial offerings by Brahmins ("Bhoodeva") is mentioned as pleasing to the Lord. (Incidentally, the Lord is stated to be praised by Bhogiraaja - Aadhiseshha possessing a thousand tongues - probably even that much is inadequate to sing His praise) In the last line, however, Dikshitar goes to the highest levels, namely, Dhyanaayagna and Gjnaanayagna where total immersion in the Tattwa of the Lord is called for and consequently attainable only by great sages, which make him revel in the minds of the devotees - "Yogiraaja yogabhedayuktha-Manolaya-Vinoda". By the very structure of Swaras of Manolaya Raga, singing the kṛiti in that Raga is bound to evoke a different emotional appeal. Was it Dikshitar's intention that it could (or should) be sung in Manolayam also?

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (REGD.)

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PROGRAMMES

23.11.1996
Saturday
6.00 P.M.
24.11.1996
Sunday
6.00 P.M.

HYDERABAD BROTHERS
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Vocal Recital

NEYVELI SANTHANAGOPALAN

Vocal Recital

Accompanying Artistes for Both The Concerts

25.11.1996
Monday
6.30 P.M.

Sriram Parasuram
K. V. Prasad
N. Govindarajan

Violin
Mridangam
Gham

KADRI GOPALNATH

Saxophone
Recital

Ms. Kanyakumari
Guruvayur Dorai
Mumbai N.H. Jayaram
Bangalore Rajasekhar

Violin
Mridangam
Kanjira
Morsing

VENUE : INDIAN GYM KHANA GROUNDS, Matunga (C.Rly), Mumbai-400 019.

* Chapter 18, "Vaayusamhitha", Part II of Sivapuranam. Tamil version published by Prema Prachuram, Chennai - 24.

SANGEETHANJALI

Venue : Tower Block, Convention Hall, (6th Floor)

10.11.1996
Sunday
6 to 9 P.M.
Muthuswamy Dikshitar Day
(Anjali to the Savant - Students of Shanmukhananda Sangeetha Vidyalaya and Mumbai Artistes).

8.12.1996
Sunday
6 to 8.30 P.M.
BHARATIYARANJALI
(A musical evening in memory of the Mahakavi Subramanya Bharatiyar by students of the Shanmukhananda Sangeetha Vidyalaya.)

29.12.1996
Sunday
6 to 9 P.M.
MAHARAJA SWATI TIRUNAL DAY

Talent Exposure Concerts by Students of Shanmukhananda Sangeetha Vidyalaya

Venue : Tower Block, Convention Hall, (6th Floor)

17.11.1996 Sunday 6 to 6.30 P.M. 6.35 to 8.05 PM	Master L. Ramakrishna (Student of Smt. Visalam Vageeshwar)	- Violin Solo
	Shri K. Kumar (Student of Shri T.S. Nandakumar)	- Mridangam
	Shri V. Ramaswami (Student of Diploma Class)	- Vocal
	Kum. Lakshmi Priya (Student of Smt. Visalam Vageeshwar)	- Violin
	Shri K. Kumar	- Mridangam

ANNUAL MUSIC COMPETITION 1996-97

The 43rd Annual Music Competition in Carnatic-Vocal, Veena, Violin and Mridangam and Hindustani - Sitar and Tabla will be conducted in January/February 1997 commencing on 25th January 1997.

The Sabha has as many as 38 groups of Competitions and Endowments instituted by lovers of Music and by itself, earmarked for prizes to the winners.

There is little doubt that such competitions organised year to year go a long way in not only scouting talents (in varying age groups) in the specialised areas but also encouraging the budding aspirants in further exposure.

Entry forms and details are available at the Sabha's Office from 1st December 1996. Entries close on 31st December 1996.

Participate in large numbers

1.11.1996

S. Seshadri
V. S. Amarnath Sury
Hon. Secretaries

CONCESSIONAL LIFE MEMBERSHIP FEE

Members of the Sabha are informed that by a resolution passed at the last Annual General Meeting, the Concessional Life Membership Fee of Rs. 2000/- against the regular fee of Rs. 5000/- has been reintroduced. This concession is available only to those ordinary members, whose names appear on the Rolls as of 31st July 1996 and open upto 31st March 1997.

The fee is payable in one lump payment of Rs. 2000/- at the time of admission or in two equal instalments of Rs. 1000/- each, the first at the time of admission and the second and final positively on or before 31st March 1997.

Members desiring to avail of the opportunity are requested to fill in the prescribed form available at the Sabha's Office and after being filled in all respects to submit to the Sabha's Office along with payment and thereupon the conversion to the Life Membership will be effected.

MEMBERSHIP DATA

Members are reminded to forward to the Sabha's Office forthwith their membership details along with their latest addresses duly filled in the format sent along with the Annual Report in order to facilitate computerisation of the data.

Persian Airs and Indian Music *

By Jaideva Singh

The very name Iran, the ancient and now the official name of Persia, shows that it is a land which was inhabited by Aryans.

The documents of the Achaemenid rulers, which were cut into rock or baked in clay tablets, are available in three languages which were then current in Persia - Old Persian, Elamite, and Babylonian. The official records kept in Old Persian of the rock inscriptions, resembled cuneiform signs. Old Persian belonged to the Indo branch of the great Indo-European family of languages, to which Zend or Avestan, the language of the earliest Zoroastrian texts, was closely allied. The trilingual inscription of Darius in the 6th century B.C., on the rock cliff of Behistun runs thus :

"I am Darius the great King, King of Kings, King of lands peopled by all races, for long King of this great earth, reaching even far away, son of Hystaspes, the Achaemenian, a Persian, son of Persian, an Aryan of Aryan descent".

Khusro I (A.D. 531-597) of the Sassanian dynasty had many Sanskrit books translated into Pahlavi.

There is therefore, a good deal of similarity between the civilization and culture of Persia and India. There was also a good deal of trace between India and Persia during the olden times. A close contact was thus maintained, and each borrowed from the other in the realm of art, particularly in music.

The Persian music was based on *Maqamat* which were at first modes and were later turned into melodies. The singing of the *Maqamat* was associated with certain hours of the day, for example, the *Maqamat Ishaq* was associated with sunrise. Nawa was associated with midnight, *Buṣaliq* with afternoon, *Huseni* and *Zangula* with three hours before sunrise, *Iraq* with noon, and *Kujak*

with three hours after sunrise. The *Maqamat* were the counterpart of Indian Ragas, and just as the Indian Ragas were associated with certain hours of the day, even so were the Persian *Maqamat*. Association of Ragas with certain hours of the day is a very peculiar characteristic of Indian music which is hardly to be met with in any other system. Therefore, Kurt Sachs and other European musicologists believe that the idea of associating *Maqamat* with particular hours was borrowed from the Indian system of music.

It is also believed by some musicologists that *Katyayani* or *Shat-tantri Vina* appeared in Persia in the form of *Santur*. While the *Santur* went out of use from other parts of India, it came back to Kashmir from Persia. This is the only part of the country where it is still played by musicians.

It is said that *Bahram Ghor*, an Iranian King of the Sassani dynasty, got from India some four hundred musicians to Iran. These musicians settled down at various places in Persia and must have influenced the music of the country.

But it was a two way traffic between India and Persia, While Indian-music went to Persia, Persian music also came to India. The greatest contribution in this respect was made by *Amir Khusro*. Himself a master of both the systems of music, he made a judicious combination of Persian *Maquams* and Indian Ragas and created a number of *Sankirna* or mixed Ragas. The Ragas attributed to him are :

Iman, which was a combination of the Indian Raga *Hindol* and the Persian melody *Nairez*.

Muwafiq, which was a combination of *Todi* and *Malvi* and the Persian

* From AIR Broadcast.

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Melodies Dogah and Huseni.

Zilaf, which was a cross between the Indian Raga khat and the Persian mode Shahnaz.

Sarparda, which was compounded out of the Indian Ragas Sarang and Patwal and the Persian melody Rast. Firdost, a combination of Kanra, Gaudi, Purvi and a Persian air,

Amir, Khusro is also said to have invented the Tabla and the Sitar.

The Persian system of Maqamat influenced the classification of Indian Ragas in a novel way. The Ragas were at first based on Murchhanas which were brought into use by Bharata and other great masters. The Murchhanas were of a shifting nature; the Maqamat were fixed. As Indian musicians came in greater contact with Persian musician, they adopted this easier system of classification of Ragas on the basis of fixed modes which were at first called Sansthana and were later known as Mela and That. In fact, the word Sansthana is a literal translation of the Persian word Maqam. Lochana Kavi, who flourished in the 14th century, took twelve melodies as the Sansthana on the basis of which all the Ragas could be classified. He mentions Bhairavi, Todi, Gauri, Karnat, Kedar, Iman, Sarang, Megh-Raga, Dhanashri, Purvi, Mukhari and Dipaka as 12 Sansthana or Maqams or what are known

as That on the basis of which the Ragas prevalent in his time could be classified.

Emperor Akbar is also credited with having introduced certain Persian melodies in Indian music. According to *Akbarnama* (English translation, P.50). His imperial Majesty had "composed over 200 of the old Khwarizmite tunes, especially the tunes of Jalasahi, Mahamir, Karat, and Nauroz which were the delight of the young and the old". Akbar had also employed a few Persian musicians in his court.

Pundarika Vitthal, a musicologist of the South, came to North India after Khandesh was incorporated in the Mughal Empire in 1599, and examined the Ragas of North India. In his book *Ragamanjari* he says that there are many Ragas which are of Persian origin and are *Parada*, i.e., the gift of others. He enumerates fifteen such Persian Ragas, Rahayi, Nishavar, Mahur, Zangula, Ahanga, Bara, Suhvath, Irayaka, Huseni, Mustika, Iman, Sarparda, Bakharej, Hejaz and Mushak. He assigns them to certain Indian Ragas to which they were structurally related, for example, Rahayi to Devagandara, Nishavar to Kanara, Zangula to Bengal and so on.

Indian musicians, however did not use the Persian melodies in original form. They crossed Persian airs with Indian Ragas so artistically that they were fused into one. The style of rendering them was also entirely Indian. It was, indeed, a remarkable synthesis of Persian and Indian melodies, that was achieved by Indian musicians.

Courtesy - "Air Miscellany"

★ ★ ★ ★ ★ ★ ★

Apart from the personal elements from Iran, there was another and equally important source from which the Indian artists drew some of their inspiration. This was the Imperial Library of the Mugals. Babar brought many valuable volumes with him from Samarkhand and Herat and Humayun added to the collection. It was Akbar however, who really built up the Library into a singularly rich storehouse of literature and art. With this wealth of artistic material at their service, Akbar's court painters were provided with every facility for a study of the historic and contemporary examples of their art and they were encouraged to do so by their royal patron.

Shri Inam Rahman in a talk on "The Mediaeval Synthesis in Indian Painting" from Delhi
.-Courtesy - "AIR Miscellany"

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Cultural Scene in Bombay

Focus on "Parampara"

It has been a season of talent promotion. Young, up and coming talents, the probable stars of tomorrow, and a few middle order artistes who have past stage of youth, yet waiting at the wings for proper exposure have been presented in this forum.

Experience over the last six years at the Shanmukhananda Fine Arts & Sangeetha Sabha, which took the lead in this area (the other Sabhas in the metropolis are gearing up on this lane which is heartening as more youngsters would get a platform to perform and try their mettle) shows that talents who have a parampara back-up, either family or gurukul, make the promising grade and the stamp is invariably perceptible. Even granting the youthful zest for innovation and to 'move with the times', these talents have been able to preserve the norms of the tradition, the 'pick' of their Parampara. While one is happy over the development, the evolution of the classical Karnatak music, amidst the din raised by the Fusion Music, Classical - Jazz combine etc., it is premature to say how many among these young promising talents would go up the professional ladder and reach the peak.

The talents of the months of August and September - Ramaprasad, Malladi Brothers, T. M. Krishna, Swathi Shastri (Vocal) and U.P. Raju (Mandolin) all had a Parampara behind them while the middle - order Kalaimamani M.K.S. Siva and his brother Natarajan (Nagaswaram) have passed their youth, and have been making their mark in classical ensembles.

A great musician once said that one should be born in a family of musicians. Family tradition like Guru tradition is as essential as talent to blossom into a musician of mark. One found it true in the case of Ramaprasad, a grandson of the legendary Palghat Mani Iyer, as also others - Malladi Brothers who belong to Voleti Venkateswaralu Bani through father-mentor Suri Babu and now under the tutelage of the renowned Guru Nedunuri Krishnamoorthy;

T.M. Krishna, a chela of Chingleput Ranganathan of Alathur School and B. Seetharama Sharma; Swati Shastri, nurtured by N.Ch. Krishnamacharyalu of Vijayawada and U. P. Raju, disciple of R. Subbaraju.

Their programmes overall were very pleasing, there being good entertainment potential, and fine aesthetic bent. Viewed from an analytical point their concerts afforded one an insight into their innate talent musical vision and musical acumen. In this respect Ragas which commonly figured in their concerts were taken as focal points. Bhairavi and Kharaharapriya, the two all time great modes, reflected their mettle, their musicality and the inexhaustible melodic scope the Ragas have.

Time and again traditionists and eminent Gurus have been reiterating and advising the youngsters to practise thoroughly the great Vaggeyakaras' compositions as they enshrined the full image of the Ragas, their inherent Bhava and inspired one's imagination. Some of the compositions contain the Alapana in capsule. While the quintessence is certainly distinct in each, some give a concrete picture with all their subtle nuances and aesthetics. One was reminded of these 'golden sayings' when a good artiste like Siva with a clean control over his exacting instrument, rambled over his pause-note (Nyasa Swara) in Bhairavi. Had he stayed in 'Ni', the efforts of his phrasings would have made a good image of Bhairavi but a slight slide to Chatusruti Dhaivata took a peep into Kharaharapriya and disturbed the picture. The Rama Nataka Kriti, Yaro Ivar Yaro, itself is full of Bhairavi essence. He could have drawn phrases and pauses from it. His Kriti rendition was pleasing but again the Ragamalika Swara dialogue with his brother weaving through 16 Ragas made it long drawn out and disproportionate.

There seemed to be some confusion in his Ritigowla too. Shades of Ananda Bhairavi

crept in in certain over-emphasis and elongation of notes.

In these days when Nagaswaram is becoming a rare species in concert circuit, artistes like Siva with good grooming, name and efforts could strike better form with some more study and practice into the nucleus and nuances of Ragas. Our compositions are our richest source material.

The special Thavils by Tirupungur T. G. Muthukumaraswamy and Mambalam M. K. S. Shanmugam made an excellent pair. Their rhythmic interspinning was an interesting Thani.

Teenager Ramaprasad is not only a natural musician but has a rich musical inheritance and careful nurturing. He has a rich, vibrant voice with a range, a fine musical sense, knows his stuff and felicitously manoeuvres his Manodharma. There is clarity of thinking and he sings with elan. His Bhairavi had all these characteristics. For so young a talent he certainly showed a prowess of a seasoned musician in the monumental Swarajathi *Kamakshi*. The mood of the composition was intact as there was no padding of Swaraprastharas.

Flanked by veteran Mridangist T. K. Murthy, boosting and caressing him with every possible stroke and father - Guru Palghat Rajaram, a disciple of M. Chandrasekharan, filling with sweet stringed melody, young Ramaprasad could really be at the command with ease. His Pantuvarali, Shanmukhapriya - RTP in a 3-tier Alapana with Akaara phrasings phased out on Nagaswara nuances and a well plied Pallavi in Adi Tisra Nadai, the suave *Kaa Vaa Vaa* (Varali) - all made for an impressive major cutcheri. Perhaps a little more care in the split of "*Karunala Vala*" (the Pallavi : *Ganalole Karunalavala*) could have avoided an embarrassment of Padacheda he let himself into. Though someone humorously called it 'Love All' Pallavi, taking off for Niraval with *Lavala* made a dent in an otherwise excellent concert.

Kharaharapriya in the hands of Malladi Brothers - Sriram Prasad and Ravikumar -

had a classical grandeur. The Brothers' concert format, presentational manner all exuded a musical aesthetics. The Brothers have neatly been honed into a musical duo. Their voice texture blend and synchronise even though one is given to fast-paced Brikka - laden phrasings and the other move on the placid Paddhati.

Kharaharapriya was the solo effort of Ravikumar and his way of Alapana picturing had a Paddhati and a refined artistry, not mere frilled gimmicks. The Paddhati essentially had 'Nedunuri' ambience. That spoke for the 'Parampara'. *Satatham Tavaka Pada Sevanam* of Swati Tirunal, a challenge to an artiste as the Maharaja has couched the soul-touching nuances of this Raga in the song and it requires fine-tuned artistry to bring out its Bhakti and beauty. The Brothers did justice to the Kriti taking Vilamba gait and gracefully dueting the Niraval Vinyasa at *Mamahrudhi Vasanisam Madhusudhana Hare* followed by Swara-dialogue.

The Brothers chose to sing more Kritis and conserve their energy for a sustained Alapana of a few. Among the other Alapanas in the concert, Dhanyasi in a traditional format exuded the grace and grandeur of the mode and Tyagaraja's *Nee chittamu Nirmalamu*, a rarely presented gem again glowed in its brilliance. A conspicuous absence was Niraval which the Kriti finely opens up to.

Sriram Prasad seemed obsessed with Brikka sallies as he paced Purvi Kalyani with too many flashes of this variety. The hurried pace seemed to dominate throughout as Niraval in the composition *Tummani* was hurried through so as to 'reach' the Swaraprasthara stage.

The concert had a number of Annamacharya's Sankeertanas, familiar and rare. Accompanists gave adequate support.

Absolute Saukhyam, Gamaka finesse and fine aesthetic sensitivity elevated the quality of T. M. Krishna's vocal to a class by itself. Each nuance had a clarity of depth and dimension, and diction its finesse. Whoever argued that melody is predominant in com-

positions and Sahitya a mere vehicle could have better listened to this youngster who could capture in his rendition the composers' blend of musical ambience and devotional fervour - ie., Sangeetha and Sahitya.

The young concert team, besides Krishna, belonged to Sangeeta Parampara - scions of reigning maestros. Violinist Kalpana Kishore is a disciple of T. Rukmini and Kallidaikurichi Shivakumar from Palghat Raghu's Gurukulam. Needless to say the concert rose to a Ghatra Cutcheri.

The very opening Bhairavi Ata Tala Varnam *Viriboni*, the all time great starter, made an impact and set the pace and quality of what was to follow. The crisp *Swaminatha* (Natai) gyrated the cutcheri into a more sedate *Mariverregati* (Ananda Bhairavi). The Gamaka - laden rendition in a sedate Vilambam projected Syama Sastri's plea to Devi. Pantuvarali from Tara Sthayi did not foray into frilled frames but evocatively glided through the Raga contours. The Saukhyam in *Ninne nera Namminanura* unfolded the beauty of Tyagaraja's composition in slightly Vilamba pace-quite unusual, but a pleasant experience, a delightful one at that. The performing trio were in great form in Niraval and Swaras, imaginatively employing the evocative stance even in Swaras where they excelled in spinning rhythmic intricacies. A truly imbibed Alathur tradition.

The tradition had its impact on his Sankarabharanam RTP. If the Alapana contoured some of the finest phrasings rarely heard, the Tana Paddhati was exquisite, which Kalpana toed with felicitous ease. The Khanda Triputa Pallavi with "Odukkal" etc., was typical in Alathur Bani. The Vinyasa was not a worked up technical exercise, but finely threaded melodic fabric. The Ragamalika Swaras too adhered to old - time greats like Todi, Sahana, Varali and Saveri. The build - up in slow tempo leaving a sustaining impact before going for the second speed was commendable.

It was Kambhoji that towered over the rest in Swati Shastri's concert, and exuded grace and precision, the Tyagaraja's *Sri Raghuvaraprameya* very im-

posingly rendered. Her Hamsanandi was an artistic creation and *Needumahima* rendered with an aesthete's relish. For that matter *Chinnanadana* (Kalanidhi) scored for the feel of Sahitya. She chose for RTP *Abheri* which raised many an eyebrow. But she pictured it very well showing her good grasp and depth of the Raga. The *Adi Khanda Nadai Pallavi* in *Atita Eduppu* was quite an exercise.

Accompanying her were Bombayites Balakrishnan (Violin) and Sriram Subbaraman (Mridangam), both of whom played with reticence and refined artistry. The high pitch of the vocalist was quite a damper for the violinist, yet he tided over with practised poise.

U.P. Raju's Mandolin had an entertaining aura with an evocative sensitivity. There was enough material of musical aesthetics and artistry in his playing. His Kharaharapriya was a picture of poise and artistic beauty. Starting at the bass and developing with a measured move he brought out the Raga's Bhava and elegance. Violinist Murari felicitously followed him and made his mark in his solo. The stamp of *Chakkara Rajamaragamu* was vividly portrayed in the Vilamba gait and graceful Sangathi sway. The edifice rose in Bhava so impressively, that one anticipated improvisatory Niraval exposition, and was disappointed when the artiste hustled into Swaraprastharas that too with mathematical jigsaw. Posing a hazardous guess to the sideman only let the music suffer. In a concert it is not one's high style but the overall presentation that counts.

Raju's Lathangi, earlier, was however impressive. The Raga's emphasis was on poignant placidity. Patnam Subramanya Iyer's *Mariveredikkevvaru* was a fine choice. Tyagaraja's *Bagayanayya* (Chandrayoti) brought out the composer's exquisite handling of Vivadi Ragas.

The only dance recital in the TPP series was by young Bala Ramachander from Hyderabad. A disciple of Rajeswari Sainath of Indra Rajan's Gurukula, the danseuse, exuded grace and precision, the

'Azhuththam' and alacrity so characteristic of her school.

Tall and slim, Bala has a natural felicity over rhythm, gesture and expression. Given the sustained training by the Guru, she has acquired a poise and depth in her expression. The choreography having eschewed overdramatisation let the danseuse bring out her potential for dance expression. If the Abhogi Varnam *Sendil Managar* a well-knit package presentation comprising complex Nritta and expressive Abhinaya portraying a Nayika longing for her Lord was a fine example of Bala's overall talent, the plaintive *Varugalamo* (Manji) reflected her involvement in Abhinaya with an innate musical resonance. It was an evocative portrayal of the plight of Nandanar aching for the *darshan* of the Lord at Tillai.

Musical support which was mediocre for most part of the recital (was it the language - Tamil or the Ragas like Useni, Manji in a row that was an impediment?) rose to a fire rapport in Annamacharya's *Okkapari* (Kharaharapriya). The devotee's delight in delineating the beauty of Alamelumanga was explicit in Bala's expression. Balamurali Krishna's Kathanakuthoohala Tillana was a joy to watch. Rajeswari's Nattuvangam was pleasing and had a delicate touch. A word of advice to the dancer. With the changing times, dancers while seeking perfection in linear movements are prone to eliminate 'Aradhamandali' in their Nritta postures and that she better not fall a victim to it.

* * * * *

The National Days this year (Independence Day and Gandhi Jayanthi) were celebrated with programmes of different genre, the former with a Jugalbandhi of Karnatak and Hindustani Vocal and the latter with a release of a book in English of *Compositions of Tyagaraja* who was himself a source of great integration in music, followed by a brief, brilliant concert by Shri T. K. Govinda Rao who compiled and edited it.

The Jugalbandhi team had a majority of AIR (Bombay) staff artistes - Vocalists T. N. Ashok, (Karnatak), Dr. Prakash Sangeeth

(Hindustani) and Mridangist Erode Gururajan. The others comprised Venugopal Shanbhag (Violin), Prabhakar Pednekar (Harmonium), and Chandrasekhar Vaze (Tabla).

It was interesting to observe artists trying to blend their presentation and enter into a musical dialogue without compromising their respective idioms. As an example their Ragam - Tanam - Pallavi suite could be taken into consideration. The Raga Pantuvarali, and corresponding Puriya Danashree was built up in brief Alap followed by Tanam and Nom Tom sequences. They could have elaborated in this area as they had greater scope for Manodharma delineation, and each could have highlighted the common points in different strokes. The Pallavi Vinyasa (*Hare Rama Govinda Murare, Mukunda Shoure Murahara*) presented a common theme, but here came the differences owing to the basic difference in the Tala reckoning. Quite often the Sam did not fall precisely on the Eduppu and either the Karnatak Vocalist or Mridangist had to fill in the gap with an Alap stance or rhythmic stroke and continue. In such dueting of two systems, it is the spirit of participation in the dialogue and the overall maintenance of structural integrity and flow of melody within the given rhythmic cycle that is to be appreciated and not the differences and diffusions. Ashok and Prakash with their powerful voice gave a good delineation of the Pallavi with Drut Bols matched up with Drut Khanda Gati Swaras. The opening Sloka and Hamsadhwani presented the respective styles in bold relief. The concluding Bhajans were quite enchanting.

The Mridangam - Tabla interlude was quite loud often Tabla getting drowned. The strokes though intricate and educative tended to lose their significance and artistic fervour in the high decibel.

A 2-in-one programme, combining the World Music Day and Gandhi Jayanthi, was organised on October 2, 1996, at the Mini Auditorium of the Tower Block of the Shanmukhananda Sabha. It was a good augury that the Mini was inaugurated for Music exposition with the release of the Book

on *Compositions of Tyagaraja* followed by a concert by Sangeeta Vidwan and a model Guru T. K. Govinda Rao.

While releasing the book Justice Srikrishna of Bombay High Court spoke lucidly about Saint Tyagaraja being the epitome of integration, his compositions, beautifully blending Sangeeta and Sahitya, are Moksha Sadhana and emphasised the necessity to render them with clarity of diction and understanding so as to convey his message to the humanity.

The maestro's rendition kept up the spirit of the compositions and the vision of the Saint composer. Erudition was the hallmark of Govinda Rao's enunciation and soaked in Bhava he brought out the latent Bhava in the Kriti *Sobhillu Saptaswara* (Jaganmohini), *Telisi Rama Chintanato* (Purna Chandrika), *Paridanamichite* (Bilahari), *Nanda Tanaya* (Abheri), the Ragamalika Viruttam and Kavadi Chindu. The Alapanas of Bilahari and Abheri highlighted their distinct subtlety and classical grandeur. The profundity of the maestro's knowledge came to fore in his lucid Niraval and Swaraprastharas. Though a brief cutcheri, it was satisfying and soul-filling.

Vanamala Dixit's (Violin) accompaniment was adequate and the Guru-Sishya percussion pair T. S. Nandakumar (Mridangam) and Shankar Lakshman (Ghatam) excelled in the support as well as 'solo'. The Thani weave of rhythmic was marked for the synchrony of strokes and harmony of ideas the teacher and the taught displayed.

Earlier a 30 minute audio - visual, an edited excerpts of the 2-hour lecture demonstration on Brhaddhwani, a Research and Training Centre on Musics of the World at Madras, given in March, '96 by its Founder-Director Vainika - Gayaka Vidwan Dr. K. S. Subramanian was shown to the audience.

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Accolades and honours have been showered on Shri S. Seshadri, the dynamic organiser. Hon. Secretary of Shanmukhananda Sangeetha Sabha and Publisher, SHANMUKHA, by Bhandup Fine

Arts Society and PADAM for his yeoman service to the fine Arts for five decades and a half. The Bhandup Fine Arts conferred on him quite aptly the title of "Sangeeta Seva Ratnam".

PADAM which has been founded with a view to promoting young talents on concert circuit hit upon a novel programme to celebrate the Sangeeta Samrat Chembai Vaidyantha Bhagavathar's Birth centenary. The programme called "Top Ten" comprised a Vocal competition (with accompaniments) among 20 city-talents, picked by them, to select top ten. It was interesting to watch prize winners in various city competitions vying for the top slots and doing their best. One felt happy that there is no dearth of talents in classical music and given proper training and direction and reinforced with their own hard work, the Youth can be relied on to remain 'Classical' despite the tempting diversions like Fusion, Jazz etc.

PADAM on this occasion felicitated Sri Seshadri who delivered a short - sweet evaluation on the quality of the Sangeeth of Samrat Chembai who swayed his way to the top right from his childhood.

* * * * *

Nearer home, Shanmukhananda Sangeetha Vidyalaya resumed its Talent Exposure Concert series presenting in September V. P. Sreejith in Vocal and M. S. Raghavendra in Veena recitals. Both being senior students have already attained certain standard and proficiency before joining the Vidyalaya. What they require is proper direction and training in subtle aesthetics and of course quite a dedicated hard practice.

Trained earlier by Narayana Bhagavathar, Vaikom Saroja and others, Sreejith, now under Smt. Sakuntala in the Vidyalaya is learning the norms and nuances of Alapana, Niraval and Swaraprastharas. Though a bit nervous and cautious he showed his imagination in these areas as his voice has a melodious ring and is easily plyable. Opening with Kambhoji Ata Tala Varnam, he rendered a brisk *Vatapi* (Hamsadhwani) with Swaras. Kharaharapriya taken for elaborate treatment had certain fine

flashes of imagination. He could have dwelt on Alapana more. Rama Nee Samanamevanu, Niraval at usual stance in the Charana and Swaraprastharas were brief. His Bhageshree Bhajan was evocative.

Sreejith has voice and talent. Consistent hard work should build up his confidence and competence.

Lakshmi Priya on the Violin showed her steady progress. The foundation laid by veteran Guru, Sangeetha Bhushanam T. S. Krishnakumar and further nurturing by his prime disciple Visalam Vageeshwar have yielded good results. Her own assiduous application has helped Lakshmi Priya gain in competence. Her Alapana and Swaras were neat and clear. Krishna Kumar, a chela of Vidwan Chandramouli and now under T. S. Nandakumar, gave good support on Mridangam. His strokes are clear, the tone pleasant. A slight acceleration is noted and that could easily be curbed.

Raghavendra, one can say, has reached the performing stage. Having had his training under Smt. Lalitha and Shanti Rao, he came under the tutelage of Jt. Director of the Vidyalaya, Kalyani Sharma, to tune up his Laya. His strength however lies in soft strumming and deft/elegant elegance. His Kambhoji reflected his mettle. The Raga picturisation highlighted the grace of Kambhoji, true to the composition *Ma Janaki Chettapattaga* he chose to play. Tanam also was graceful. Niraval and Swaras needed some tightening of Tala. Could it be because of contact mike? His *Entavedukundu Raghava* (Saraswati Manohari) and Amruthavarshini Alapana had some Anuswaras causing mild tonal distortion.

Sriram's Mridangam was vigorous compared to the soft-tone of Veena. During the last couple of years Sriram (of Nandakumar's tutelage) has made tremendous progress and is doing the concert circuit in Mumbai.

It is sad that this report has to conclude on sorrowful note. Death snatched away from our midst in August last, Mannargudi Rajagopalan (known as Karachi Rajagopalan to Bombay Rasikas because of his stint of service in Karachi during pre-Partition days), a musical giant, a contemporary of G. N. Balasubramanian and a disciple of that mighty Tiger Varadachariar. With his Sruti perched at 5-5 1/2 Kattai even during his advancing years, he cherished Pallavis in rare Ragas and complicated Talas.

An Honours graduate from the Presidency College, Madras, and groomed in music on Gurukul tenets, he like many of his generation entered Government service but relaxed in music. He thrilled many a bureaucrat lifting them from their administrative boredom and became the 'darling' of the I C S Club who fondly christened him 'Kutty Tiger'.

Apalled by the falling standards and integrity in the performing art, he turned a cynic of late withdrawing himself into a 'self-imposed silence', a musical recluse. Seldom could he be persuaded to come out of his 'shell' to give expression to his profound musical views and melodic vision. One had to be content with snatches of his musical genius in flashes of musical phrases and 'corrective phraseology' during rare informal discussions. After his Tyagaraja Aradhana concert at the Bhajana Samaj, three decades ago, which Rasikas still cherish, he came out of his silence to enthrall the audience at Anushakti Nagar, a few years ago, in a 3-hour Pallavi session.

A keen astrologer too, he foresaw his end, predicting that he might not see the dawn of September and the last day of August, 1996 was his last day too, a few months short of his Satabhishekam.

-Kinnari

"Kannan Tiruvadi"

Ragamalika

Composer : Mahakavi Subramanya Bharatiyar

Tala: Adi

Music : Smt. Visalam Vageeswar (Faculty Member of Shanmukhananda Sangeetha Vidyalaya)

Kannan Tiruvadi Ennuga Maname
Tinnam Azhiya, Vannam Tarume
Tarume Nidhiyum, Perumal pugazhum
Karuma menip perumaninge
Inge Amara Sangathanam
Mangum Teemai, Pongum Nalame
Nalame, Nadir, Pulaveer Padeer;
Nilama Magalin, Talaivan Pugazhe.
Pugazhveer Kannan, Tagaicheramarar
Togaiyodasurarp pagai theerpadaiye.
Teerpan Irulaip perppan Kaliyai,
Tavaradunarveer, Puviyeer Malum
Sivanum Vanor, Evarum onre.
Onre palavai, Ninror Shakti
Enrum Tigazhum, Kunra oliye.

Saraswati : Swaras

S, S, d s r s n pd p m l P, P, n d l p d p m r m r r l
S, S, s R r M m P p l D d S s r m l p D r m p d m ll

p d, p d S, N D, P M l, p M R s l r m P ; ; ll

Kannan Tiru Vadi (En-nuga) (Maname...)

, p m R, S R r s S ; ; l ; s r M, l P D r s n d ll

Tinnam azhi ya Vannam Tarume.....

p m P D d p M ; p d S ; l ; r M, r s l N D p d S ll

Tarume Nidhiyum Perumal pugazhum

; d s R, s n d p d M; l p M, R s i R M P; ll

Karu ma menip Peru ma ninge....ll

Mohanam : Swaras

G g G g r g P p P p g p l D d D d p d l S s S s r g
r S s r s D d s d P p d p l G r g r s r s l d s d p d p g r ll
S r g P d S S S S ; l ; s r g R s l s d r s d p D ll

In - ge Amara Sa-ngam Th on -rum

; D, g r s d r s d p D l; P d s d p l p g d p g R s ; ll

Man-gum Tee-----mai pon--gum na - pa---me-----

An "Unsung" Maestro

Some eighteen years ago, while I was sitting in the studios of All India Radio at Bombay, the door was pushed open a few inches, and a very lean, very tall, bespectacled figure put his head in, and said without preamble or introduction, "Your Bhimpalasi this afternoon was superb".

Before I could mumble my thanks and find out who he was, he had gone.

That was my introduction to Pandit Ramesh Nadkarni, a gifted son of Karnatak who passed away a year ago, on September 7, 1995.

In the seventeen years that I know him, worked with him and learnt from him, I understood why he remained largely unsung and unrewarded during his lifetime. Although the prestigious Sangeet Research Academy of Calcutta honoured him for lifetime service to music, and the Sur Singer Samsad of Bombay bestowed on him Sarangdev Fellowship, other top National and state awards that ought to have been his eluded him, perhaps because he never curried favour with the powers that be, and never sought awards.

Born on August 13, 1921, Nadkarniji hailed from Bankikotla village near Gundlupet, but was a pan-Indian if ever there was one.

He not only spoke fluent Kannada, Konkani, Hindi, flowery English and Oriya, but was also familiar with the literary and cultural heritages of all these languages. He wrote beautiful articles on music for English periodicals with the same felicity that he showed in writing books in Hindi or translating works from one language to another. Pandit Mallikarjun Mansoor's autobiography, *Nanna Rasa Yatre*, and the biography of Swami Nityanand in Kannada and Hindi for instance.

He was a musician, musicologist, aesthete, composer of eminence, and teacher, and played each role with equal ease but steadfastly refused to put on airs. He was self-effacing to a fault.

His students learned from him, went on foreign concert tours and made money, while he remained the simple teacher in his two-room tenement in a Bombay suburb. The story goes that a well-known artiste even picked his ideas, wrote a dissertation and got a research degree, without a word of acknowledgement to him. He was hurt, he was repeatedly hurt in a milieu where it is considered smart to climb over another's back and make headway.

Among his wellknown disciples were popular playback singer and Filmfare award winner Arti Mukherji, and Mahendra Kapoor and yet, Nadkarniji had strayed into music quite unintentionally. As a child he listened to his mother's renderings of Tukaram's devotional Abhangs, and later happened to hear Ustad Faiyaz Khan, Abdul Karim Khan, Pandit Narayanrao Vyas and other top musicians, so that after he moved to Dharwad for college studies ("Broke a few test tubes," he used to joke), he decided that music was where his heart lay.

In order to pursue this passion he shifted to Bombay, took-up a bank job (at Rs.40 a month) and enrolled in a music school run by Paluskar's nephew. That was the turning point in his life, for here he was introduced to Ustad Amanali Khan (a friend of Bidaram Krishnappa), who became his guru.

The Bhendibazar Gharana that Amanali Khan developed, emphasising the use of tantalising silences to accentuate the effect of articulated music, became Nadkarniji's forte. After Amanali Khan passed away Nadkarniji was the foremost exponent of this Gharana, but poor health and perennial bronchial trouble prevented him from rising to great heights of popularity.

Nadkarniji was one of the few musicians of the Hindustani style who did not have a supercilious attitude towards the music of the South. And he had a good knowledge of Kannada folk melodies.

Most of the Kannada songs featured in the popular, long running programme Amrit

dSrG G; GGI; rGp grl Srg rssd;l

Nalame Na dir Pula --- Veer pa-----deer

;dd, gR grgs spDIggr sd rrl ssdpddpp ll

Nila - ma Magalin..... Ta - lai - Van Pu.....ga.....zhe.....ll

Bhoopalam | Swaras

GPd gpd Ss nd P, lgpd Rsnd lPpgrS,

sR g rGp gpdpDsl; sN nD pl dPg pGr ll

srgPDp dsD, pPl;gPDp lpgdp grS ll

Pugazhveer Kan.....nan Thgai che.....ra....ma rar

;sRG, RGP;l;gPd,sl snnd DP ll

Thogai yo dasurap pagaitheerp padai - ye -

;pGpD SSS;l;SRgPl GRS;ll

Theerpan Irulaip perp - pan Kaliyai

;s, S, sn Ddp, l;gPds dplpgdp gRs ll

Arppa ra marar Parpar Tarame

Kalyani : Swaras

s, s, grsnrsndp dl N, N, snldp ndpm gml ll

P, P, ndpd Nsndnl sgrSndr l s ndP, mgr ll

sn sRgMp dNS;l;sR, rssl ssnd pdN ll

Tavaradu Unan veer Puvi yeer mamlum.....

;dGR, ssndpdNl;nRnDl pdnd N;ll

Sivanum va norEvarum on.....re

;sn dN, RRR;l;grssn R, lG; GGI

On re Palavai Nin.....ror Shak.....ti

;gR, S, ssnd pdNlsrg rsnrsl ndsndpnd ll

Enrum Tig a-zhum Kun - ra ...Oil...ye....

pm pdS, ND, PM

..... Kannann Tiru vadi.....)

Vani on Vividh Bharati on Sunday mornings, were set to tune by him.

He would pore over a book of Purandara Dasa compositions, come up with an appropriate song for the week's theme, set it to music using classical or folk tunes as appropriate, and turn it into an exquisite rendering by choosing the right voice to deliver it. While the singer got the praise and payment, Nadkarniji was content with the satisfaction of a job done well. He was that kind of person.

He composed over 250 Khayals, full of philosophical content, but did not bother to publish them. Some are sung by eminent artistes, without even being aware that they are his compositions.

His musical ideas were far more abundant than his frail physique could cope with, and yet, making a joke of even his physical distress, he used to say, "When the voice was able, the ideas were immature, and when the ideas are flowing the body is unable to deliver what the mind conceives..." Nonetheless, there was no bitterness.

Wherever his job with All India Radio took him - Cuttack, Bhopal, Bombay, Indore - he taught students with a generosity that has left a trail of gratitude behind at each place.

As music producer with AIR too, he was generous with his recommendations for up-gradings of deserving artistes, awards and praise, never seeking anything for himself in return.

If he had not been a musician, he would have been, on his own confession, a writer. He could discuss Kannada literature with the same familiarity that he brought to Hindi poetry (Bachchan, Agyeya, Dinkar, Mahadevi) or Shakespeare.

While he commuted on the hourlong train ride from AIR at Churchgate to his home in the suburb of Jogeshwari in Bombay, he would pull out a book of poetry from his shoulder bag and read absorbedly, or jot down stray thoughts in a diary he always carried around.

On his 60th birthday, a poem written by an admirer described him as one who "conspired to hide" like a koel, while lessor parrots screeched for attention.

He was a man of incredibly simple and spartan habits. And a man of compassion, forever going out of his way to reach out to those in distress.

And yet, his own last years were tinged with sadness due to family problems. To recall one example of his boundless capacity to reach out to others - he booked me for a recording soon after I had suffered a long and severe battle with a throat ailment. I panicked, I had not been able to speak for weeks; how would I manage to sing. He quietly insisted that I could do it, and so I turned up at the studios.

The very first take was okayed but as we left the studio I asked him whether he had not taken a big gamble. Supposing my voice had let me down? He smiled, hesitated a moment, and told me that he had lined up an understudy, just in case, to take my place if necessary. Had he revealed this to me beforehand, I would not have been able to summon the will power to deliver the goods. By reposing confidence in me at a critical time when I was demoralised he was able to restore my bruised self-confidence.

A lesser music director would have refused to take the gamble and would have put in the substitute straightaway.

He wrote to me immediately after the carnage of the Jogeshwari riots in Bombay in January 1993, and said he was pained at the depths to which human cruelty could descent. Among his friends were Maharashtrians, Muslims, Kannadigas, Bengalis, the poor and the rich.

What the State Government failed to recognise and honour during his lifetime, ought to be at least now, posthumously, done - in the form of an award of scholarship named after him, or a lifetime pension for his widow.

That would be a fitting tribute on the first anniversary of his passing away.

Sakuntala Narasimhan
Courtesy - "Deccan Herald"

அஞ்சலி

“ஸம்பிரதாய ஸங்கீத சக்ரவர்த்தினி”

(சமீபத்தில் தனது 84 வது வயதில் பரமபதம் எய்திய ஸங்கீத கலாநிதி ஸ்ரீமதி டி. ப்ருந்தா ஸங்கீத உலகின் ஓர் அற்புத மாணிக்கம். பொக்கிஷம் என்றால் மிகையாகாது. வீணை தனம்மாளின் வழி வந்த இம் மேதை அயராது. தளராது ஸம்பிரதாயத்தைக் கடைப்பிடித்து. ஸங்கீதத்திற்கே தன்னை அர்ப்பணித்துக் கொண்டவர். 'பதம், ஜாவளி' யின் முடிசூடா சக்ரவர்த்தினி. அன்னாரிடம் பயின்ற மாணவ மாணவிகள் எண்ணிலடங்கா. அவரிடம் குருகுலம் - நிகர் இரண்டு மாணவிகள் (கலா விற்பன்னர்களாகவும், சிறந்த ஆசிரியைகளாகவும் திகழ்பவர்கள்) தங்கள் சிந்தனைகளையும், அனுபவங்களையும், எழுத்தில் வடித்து குரு அஞ்சலி செலுத்துகிறார்கள்.)

நான் அறிந்த பிருந்தாம்மா:

பிருந்தாம்மாவைப்பற்றி நினைத்தாலே மனம் கனிந்து விடுகிறது. அன்பு மயமான உள்ளம். எல்லோரிடமும் கனிவாகப் பழகும் இயல்பு. எல்லா அம்சங்களிலும் ஒரு நிதானம், ஒரு பதவிக்.

பிருந்தம் என்றால் துளசி. துளசி போன்று பவித்தரமானது அம்மாவின் ஸங்கீதம். மிகவும் உயர்ந்தது.

“வாய்ஸ் கல்சர்” அம்மாவின் பாட்டில், பாணியில் நன்றாகத் தெரியும். Perfection personified என்று சொல்லலாம்.

ஒரு சங்கதியை எத்தனை முறை பாடினாலும் ஒரே மாதிரியாக இருக்கும். அவ்வளவு perfection. அதையே மாணவிகளிடமும் எதிர்பார்ப்பார்.

ஒருத்தர் ச்ருதியை நிர்ணயிப்பது பற்றிய அம்மாவின் கருத்து மிகவும் சிலாக்கியமாக இருக்கும். “கீழ் பஞ்சமத்திலிருந்து மேல் பஞ்சமம் வரை குரல் எட்டவேண்டும். அதோடு அந்த குரல் முக்கியமாக அந்த ச்ருதியில் சரளமாக இருக்கவேண்டும். அப்படியிருந்தால் அதுதான் அவருடைய ச்ருதி”. இது நடைமுறையில் எவ்வளவு வாஸ்தவமான உண்மை!

சொல்லிக் கொடுக்கும் பொழுது ரொம்பவும் சிரத்தையாகவும், அக்கரையுடனும் சொல்லிக் கொடுப்பார். கீர்த்தனங்கள் எல்லாம் மிகவும் அழகாக இருக்கும். துரித காலக் கீர்த்தனைகள் நிறைய பாடுவார். கேட்பதற்கு வெடுக் கென்று வடு மாங்காய் கடிப்பதுபோல் இருக்கும். சவுக்க கால கீர்த்தனைகளும் ராஜ நடைப் போட்டுக் கொண்டுவரும். ஸங்கதிகள் எல்லால் பின்னல் பின்னியது போல் ரொம்ப அழகாக இருக்கும். ‘நொடேஷன்’ (Notation) எழுதிக்கொடுக்க மாட்டார். நேருக்கு நேர் பாடும் பண்ணவேண்டும் என்று ரொம்பவும் கண்டிப்பாகச் சொல்லுவார்.

பதம், ஜாவளி பாடுவதில் அம்மா மிகவும் பிரசித்தி பெற்றவர். பதம், ரொம்பவும் நிதானமாகவும் அந்த ராகத்தின் ஜீவநாடிகளைப் பூராவாக வெளிப்படுத்தும் வகையில் அமைந்திருக்கும். ஆழ்ந்து ரசித்துக் கேட்டால் நிதானமாக அந்த ராகத்தில் அழகாக ஸஞ்சாரம் பண்ணின அனுபவம் இடைக்கும். மனதிற்கு மிகவும் சாந்தி கிடைத்து போல் இருக்கும். ஜாவளிகள் துரிதமாக அமைந்திருக்கும். அருவியிலிருந்து நீர் சலசல பென்று வந்து விழுவது போல் ஜாவளிகளின் ஸங்கதி ஜிலு ஜிலுவென்றிருக்கும். மனத்திற்கு ஆனந்தத்தைக் கொடுக்கும்.

மேடைகளில் பேசக் சொன்னால் “எனக்குப் பேசத்தரியாது. பாட்டைப்பற்றிப் பேச வேண்டாம். பாடினால் போதும்” என்பார். அம்மாவின் கச்சேரியைக் கேட்பதே ஆனந்தமான அனுபவம். கச்சேரியைக் கேட்க வந்திருக்கும் ரஸிகர்களைப் பார்த்தால் பாதிக்கு மேல் ஸங்கீத வித்வான்களாகத்தான் இருப்பார்கள். வித்வான்களுக்கு எல்லாம் அம்மாவின் பாட்டைக் கேட்பதில் அலாதி ஆர்வம், ஆனந்தம். அம்மாவிற்கு ஒரு பேர் உண்டு. அதாவது: பிருந்தாம்மா ‘வித்வான்களுக்கு வித்வான்’ என்பது. அத்தனை வித்வான்களுக்கு மத்தியில் அமர்ந்து அந்த ஸங்கீதத்தைக் கேட்பது என்பது ரொம்பவும் உயர்ந்த அனுபவமாக இருக்கும். அம்மாவோடு கூட சில கச்சேரிகளில் பாடுவதற்கு எனக்கு வாய்ப்புக்கிடைத்திருக்கிறது. அந்த அனுபவங்களை எனது வாழ் நாளில் பெறும் பாக்கியமாகவும், மறக்க முடியாததாகவும் நினைக்கிறேன். ஒவ்வொரு கச்சேரியும் ஒரு நல்ல அனுபவம்.

அம்மாவுக்கு ஸாதாரணமாக வளவளவென்று பேசும் சுபாவம் இல்லை. நிதானமாக, அளவோடு மிக அழகாக பேசுவார். சில சமயம் பேச்சில் மென்மையான ஹாஸ்யம் கலந்திருக்கும். அது மிகவும் கூடப்பழகினவர்களுக்குத்தான் புரியும்.

நம்முடன் நம் வீட்டில் கூட இருக்கும் பொழுது நம்மில் ஒருவராகவே மாறிவிடுவார் அம்மா. வீட்டில் நடக்கும் எல்லா விஷயத்திலும் தானும் ஒருவராகக் கலந்துக்கொள்ளுவார். குழந்தைகளிடம் ரொம்பப்பிரியமாக இருப்பார். ஆகார விஷயத்தில் ரொம்பக் கட்டுப்பாடு. அளவுடன்தான் உண்பார். வெற்றிலைப் போட ரொம்ப பிடிக்கும். வெற்றிலைபாக்கு எல்லாம் எப்பொழுதும் தயாராக இருக்க வேண்டும். ஆக, மொத்தத்தில் அம்மா மிக எளிமையானவர். இவ்வளவு உயர்ந்த மனுஷி எத்தனை எளிமையாக இருக்கிறார் என்று வியப்பு ஏற்படும். பெரியவர்கள் எல்லோருமே இப்படித்தான் இருப்பார்கள் போலும், “நிறை குடம் தளும்பாது” என்பதுபோல்.

அம்மாவுடன் கூடப்பழகின நாட்களை எனது பெரும் பாக்கியமாகக் கருதுகிறேன். அவருடைய நினைவுகளையும் ஸங்கீதத்தையும் மனதில் வைத்துக்கொண்டு அவைகளை அணு அணுவாக ரசித்து மகிழ வேண்டும். எனக்குத் தாயாருக்கும் மேலான புரிவையும், அன்பையும் வழங்கியவர் அம்மா. என்றென்றும் மனத்தில் ஓர் உயர்ந்த ஸ்தானத்தை வகிப்பார். இந்த நினைவுகளுடன் அம்மாவின் பாதாரவிந்தங்களுக்கு என் நமஸ்காரங்களை சமர்ப்பிக்கிறேன்.

அலமேலு மணி

“ப்ருந்தாம்மாவின் என் அனுபவங்கள், நினைவுகள்”

“ஸம்பந்தம்” ஸங்கீத சக்ரவர்த்தினி” யாகத் திகழ்ந்த ப்ருந்தாம்மாவை மானஸீகமாக நமஸ்கரித்து, அவர் அளித்த அறிவுரைகளை, உண்மைகளை, யாவரும் அறியும் பொருட்டு, ப்ருத்தியேகமாக இளைய தலைமுறை மாணவ, மாணவிகளை மனதிலிருந்தி, இக்கட்டுரை அஞ்சலியை தாழ்மையுடன் சமர்ப்பிக்கிறேன். இத்துடன் என் அனுபவங்களையும் தொகுத்திருக்கிறேன்.

“ப்ருந்தாம்மா” வின் மறைவு ஸங்கீத உலகிற்கு ஒரு பெரிய இழப்பு. அதிலும் ஸங்கீத உலகில் ஒரு தலை சிறந்த விதாஷியாக, ஸம்பந்தம் ஸங்கீதத்திற்கு ஒரு எடுத்துக் காட்டாக, மலையே அசைந்தாலும் தான் அசையாமல், இக்கால ஸங்கீத மாணவியர்களுக்கு

உயர்ந்த ஸங்கீதம் என்றால் என்ன, அதை எப்படி பேணிக்காக்க வேண்டும் எத்தனை இடர்கள் வந்தாலும் உறுதியாக அதை கடைபிடிப்பது எப்படி என்று வாழ்ந்து காட்டி, எதிர்காலத்திற்கு ஒரு வழி காட்டியாக அமைந்த ப்ருந்தாம்மாவின் மறைவு என் போன்ற அவரது மாணவிகள் எல்லோருக்கும் தாங்க முடியாத இழப்பு. இன்னும் கூறப்போனால் தற்பொழுதுள்ள மாணவ மாணவியர்கள், இனிமேல் எதிர்காலத்தில் சுடர்விடப்போகும். “ஸங்கீத குருத்துக்கள்” எல்லோருக்குமே அவர் மறைவு ஒரு பெரிய இழப்புதான்.

அம்மாவின் ஸங்கீத விஷயம்:

“ப்ருந்தா” என்றால் துளசி என்று சொல்லலாம். துளசிக்கு எவ்வளவு மகத்துவம் உண்டோ அவ்வளவு மகத்துவம் அம்மாவின் ஸங்கீதத்திற்கும் உண்டு. இந்தப் பெயர் பொருத்தம் அம்மாவின் ஸங்கீதத்திற்கென்றே அமைந்தது போல் இருக்கிறது. மற்ற பூக்களுடன் துளசியை ஒப்பிட்டுப் பார்க்கும் போது மற்றவைக்கில்லாத தனி மணம், தன்மை, நிறம், விசேஷம் துளசிக்கு இருப்பதைக் காணலாம். அது போல் அம்மாவின் ஸங்கீதமும் தனித்தன்மை வாய்ந்தது. துளசிச்சார் சாரீரென்று தொண்டையில் இறங்குவது போல், அம்மாவின் ஸங்கீதமும் பளிச்சென்று மனதில் பதிவதை அறியலாம். இது உணர்ந்து, அனுபவித்தவர்களுக்குத் தான் தெரியும். (அதன் ருசி புரியும்).

இனியொரு கோணத்தில் பார்த்தால் “ப்ருந்தாவனம்” என்றால் பூக்களால் சொறிந்த வனம் என்று பொருள். பற்பல நிறம், மணம், செடி, கொடி, மரம் நிறைந்த வனம். இந்த வனத்திற்கு அம்மாவின் பரமச்சுதி, சுகானுபவம், கன, நய, பிசு, சுரு வாய்ந்த சாரீரம், லயமுடுக்கு, ஸ்வரக்ஞானம், கற்பனை வளம் இவைகளை ஒப்பிடலாம்.

அம்மாவின் ஸங்கீதத்தை ரஸிக்கவே நமக்கு தனி ஞானம் வேண்டும். அதிலும் அவரிடம் பாடாந்திரம் செய்ய வேண்டுமானால் கேட்கவே வேண்டாம். நல்ல பயிற்சி, ஞானம், தகுதி இருந்தால் தான் அதை க்ரஹித்துக் கொள்ள முடியும். எந்த ஸங்கதியையும் ப்ருந்தாம்மா பாடும் பொழுது அவர் அதை கையாளும் அழகே தனி. ஸங்கதிக்குள் ஸங்கதி, கமகத்திற்குள் மின்னல் போல் ஒரு அசைவு, என்று ஒரே ப்ரமிப்பாக இருக்கும். என்னை பொறுத்த மட்டில் கீர்த்தனைகளோ, பதமோ அம்மா பாடி கேட்டபிறகு அந்த கனம், அழகு, நளின ப்ருகாக்கள், மிடுக்கு எல்லாம் அம்மாவிற்கே சொந்தமோ என்று தோன்றும்.

நல்ல ச்ருதி சுத்தம். இந்த வயதிலும் ச்ருதி பிறழாமல் அவர் ஷட்ஜ, பஞ்சமத்தில் “சி” கென்று நிற்பதைப் பார்க்கலாம். தம்பூரா ச்ருதியே சாரீரத்துடன் ஒன்றி கலந்து விட்டதுபோல் அவ்வளவு சுத்தம், இனிமை. லயத்தில் புலி என்பதை அவர் பதங்களைக் கையாளும் அழகிலிருந்து புரியும். இந்த வயதிலும் அவரின் ஸங்கீத ஞாபக சக்தி என்னை அசர செய்திருக்கிறது. பெரிய பெரிய பதங்கள் தாள வித்யாஸத்தில் அடதாளம், மிச்சரஜம்பை ஆகியவைகளில் பாடும் போது கார்வை கொடுத்து 3, 4, ஆவர்த்தனங்கள் விட்டு இடையில் ஸாஹித்யம் 1/4, 1/2, 3/4 (கால், அரை, முக்கால்) இடங்கள் என்று எடுக்கும் பொழுது கொஞ்சம் கூட மறக்காமல், பிறழாமல் எடுக்கும் லாகவமே தனி.

தனக்கென்றே ஒரு பாணி “ப்ருந்தாம்மா பாணி” என்று முத்திரை பதித்துக் கொண்டவர்.

பதத்தை அவர் கையாளும் பொழுது அதன் பாவம், ராகம், லயம் இந்த மூன்றும் ஒன்றிற்கொன்று இணைந்து மத்தகஜ நடையுடன் மிளிர்வதைக் காணலாம். தீஷிதரின் கல்யாணி ராகக் கீர்த்தனை ஞாபகத்தில் வரும்.

“பாவ, ராக, தாள மோதின்” என்று அழைக்கத் தோன்றும்.

நன்றாக வீணையிலும் தேர்ச்சிபெற்றவர். தனது ஏழாவது வயதிலேயே “கான்ஸாஹேப் அப்துல் கரீம் கான்” என்று அந்த நாளில் ப்ராபல்யமாகி இருந்த ஹிந்துஸ்தானி ஸங்கீத வித்வானுக்கு, அவரின் சவாலுக்கு பதிலடி கொடுத்தவர். அவர் பாடியதை அப்படியே வல்லின, மெல்லின, கமக ப்ருகாக்களுடன் ஸ்வரப்படுத்திக் காட்டி தன் ஸ்வரக்ஞானத்தை அச்சிறுவயதிலேயே வெளிப்படுத்தியவர். அம்மா ஸ்வரம் சொல்லும் பொழுது பாடுவது போலவே நெடில், குறில், அசைவுகள் தத்ருபமாக வரும்.

“ப்ருந்தாம்மாவுடன் என் தொடர்பு”

1956, 1957ம் வருடம் என்று நினைக்கிறேன் நான் திருவனந்தபுரம் “ஸ்வாதிதிருநாள் ஸர்வ கலாசாலையில்” “வித்வான்” வகுப்பில் படித்துக் கொண்டிருந்த நேரம். அச்சமயம் எங்கள் குரு செம்மங்குடி ஸ்ரீனிவாஸய்யர் தலைமையில் அனேக பெரிய வித்வான்கள் குழுவில் அக்கலாசாலை இயங்கிக் கொண்டிருந்தது. திருவனந்தபுரம் ஸபாக்களுக்கு கச்சேரி செய்ய வரும் எந்தப் பெரிய வித்வான்களும் செம்மங்குடி ஸாரின் அழைப்பில் ஸங்கீத ஸர்வகலாசாலையிலும் மாணவர்களுக்காக கச்சேரி செய்வது வழக்கம். அந்த வருடம் T. ப்ருந்தா T. முக்தா கச்சேரி இருந்தது. ப்ருந்தா -முக்தா கச்சேரிகள் நிறையச் செய்து புகழ்கொடி நாட்டிக் கொண்டிருந்த நேரம் அது. ப்ருந்தா -முக்தா வின் உயர்ந்த ஸங்கீதத்திலிருந்து மாணவர்கள் கற்றுக்கொள்ள வேண்டியது நிறைய உள்ளது என்று அடிக்கடி சொல்லுவார் எங்கள் குரு.

அப்பொழுதிலிருந்தே ஓர் ஆசை! அவர்களை அணுக முடியுமா! அவர்களிடம் கற்றுக்கொள்ள முடியுமா! அவர்கள் ஸங்கீதத்தை புரிந்து கொள்ள முடியுமா! அச்சமயம் அவர்கள் ஸங்கீத உலகில் “ஸிம்மஸொப்பனம்” போலிருந்தவர்கள். யாருக்கும் உருப்படியோ, பதமோ சொல்லிக் கொடுக்க மாட்டார்கள். அதை ஒரு பொக்கிஷமாகவே வைத்திருந்தார்கள். பாடாந்திரம் மாறி உருப்படிகள் சிதைந்து விடும் என்பது அவர்களது அசையாத தீர்மானம். பெரியவர்கள் எல்லோரும் அவரிடம் பாடம் பண்ணிக் கொண்டிருந்த காலம் அது.

எனது ஏக்கம், எனது அவா, தக்க சமயத்தில் தீர்ந்தது. 1971 லிருந்து முதலில் முக்தா அம்மாவிடமும், பிறகு ப்ருந்தா அம்மாவிடமும் படிக்கும் பாக்கியம் கிடைத்தது. ப்ருந்தாம்மா பம்பாய் வரும் சமயமெல்லாம் அவரிடம் பாடம் கற்றுக் கொள்ளும் பாக்கியம் பெற்றேன். நிறைய கீர்த்தனைகள், பதங்கள், ஜாவளிகள் கற்றுக் கொண்டேன்.

“படிப்பிக்கும் முறை”

நன்கு பாடமாகும் வரை திரும்பத் திரும்ப சலிக்காமல் சொல்லிக் கொடுப்பார். தன் மாதிரியே மனதில் நன்கு பதியும் வரை நேரம் போவதே தெரியாமல் சொல்லிக் கொடுப்பார். நெருங்கிப் பழகும் பொழுது நம்மிடம் வித்தியாசமில்லாமல் பழகுவார். ஸங்கீத விஷயத்தில் நல்ல கண்டிப்பு. எப்பொழுதும் சிரித்த முகம். யாரையும் குறை

கூற மாட்டார். நம்மை பாராட்டவும் தயங்கமாட்டார். மிகவும் எளிமையாகப் பழகுவார். ஆனால் மிடுக்கு எப்பொழுதும் இருக்கும். இந்த மாதிரி உயர்ந்த குணங்கள், அவர் பேணிகாத்த உயர்ந்த ஸங்கீதம் அவருடைய தோற்றத்தில் ஒரு ராஜ கம்பிரத்தைக் கொடுத்திருப்பதைக் காணலாம்.

எழுதிக்கொடுத்து, புஸ்தகத்தைப் பார்த்து பாடுவது எல்லாம் அம்மாவிற்குப் பிடிக்காத விஷயம். ஆனால் “ஸ்வரப்படுத்தி வைத்துக் கொள்ளுங்கள், இப்பொழுது நீங்களெல்லாம் எவ்வளவோ வேலைக்கு நடுவில் பாட்டுப் படிக்கிறீர்கள்! மறந்து விடுவீர்கள்” என்று சிரித்துக் கொண்டே சொல்லுவார்கள். ஆனால் அம்மாவிற்கோ அவரது மனதுதான் புத்தகம். “எல்லாம் இங்கேயே அப்படியே இருக்கிறது” என்று நெஞ்சைத் தொட்டு காட்டிச் சிரிப்பார்கள். ப்ருந்தாம்மாவே ரொம்ப அழகாக ஸ்வரப்படுத்துவார்கள்.

ஓர் அனுபவம்: அவரின் சில பதங்களை நான் ஸ்வரப்படுத்தி அவரிடம் காட்டின போது, ஸந்தோஷப் பட்டுக் கொண்டார். பாராட்டினார். ஆதே சமயம் “பதத்தை அழகாக ஸ்வரப்படுத்திவிட்டாய்! ரொம்ப ச்ரமமான விஷயம்தான். ஆனால் இதை இப்படியே பாடிவிட்டால் பதத்தின் ஸ்வரூபம் வருமா! அழகு வருமா! அதற்கு எவ்வளவு ஞானமும், பழக்கமும் வேண்டும்” என்று ஒரு போடு போட்டார். கூடவே “இதுதான் இந்தக் கால பசங்களுக்குத் புரிவதில்லை, அப்பப்பா ‘காஸட்’, காகிதம் என்று என்ன அமார்க்களப்படுத்துகிறார்கள்!” என்றார்.

“பயிற்சி கொடுக்கும் விதம்”

ப்ருந்தாம்மா “ஸங்கீத கலாநிதி” யாக “சென்னை Music Academy” யில் தலைமை வகித்த வருடம், 1976. அதே வருடம் ப்ருந்தாம்மாவை கௌரவிக்கும் வகையில் சென்னையில் கிருஷ்ண கான ஸபாவில் ப்ருந்தாம்மாவின் மாணவிகளான நாங்கள் நான்கு பேர் பம்பாயிலிருந்து “பதம் ஜாவளி” பாட ஏற்பாடு ஆகியிருந்தது. இது என் வாழ்நாளில் மறக்க முடியாத ஒன்று. சென்னை மாநகரில் எல்லா பெரிய வித்வான்களும் அன்று அந்த அரங்கில் கூடியிருந்தார்கள். என் குருநாதர் செம்மங்குடி ஸ்ரீனிவாஸய்யர் தலைமையில், ப்ருந்தாம்மா, முக்தாம்மா முன்னிலையிலேயே பதம் பாடும் வாய்ப்பைப் பெற்றதைப் பெரிய பாக்கியமாக கருதுகிறோம். ஆனால் இதற்குப் பயிற்சி நடந்தமுறை மறக்க முடியாத ஒன்று. இந்த நிகழ்ச்சிக்கு முன்பாகவே (இரண்டுமாதம் முன்பு) அம்மா பம்பாய் வந்திருந்து, தினமும் எங்களுக்கும் பதம் பாடம் பண்ணி வைத்து, கடைசியாக ஒரு மாதம் என்னவெல்லாம் பாடப் போகிறோமோ அதையே தினமும் ஸாதகம் செய்ய வைத்து, நல்ல பயிற்சி கொடுத்ததை, என்னால் மறக்கவே முடியாது. இந்த நித்ய ஸாதகத்தினால் நம்மையறியாமலேயே நம் சாரீரம் நன்கு வளமாவதையும், ச்ருதி சுத்தம், கனம் எல்லாம் வருவதையும் நான் அனுபவ பூர்வமாக உணர்ந்திருக்கிறேன். இதை நான் எழுதக் காரணம் இதில் கலந்து கொண்ட நாங்கள் நால்வருமே, ஆரம்ப மாணவிகளோ, அல்லது முதன் முதலில் கச்சேரி செய்பவர்களோ அல்ல. நல்ல குருக்களிடம் பாடம் கற்று, ஒரு அளவிற்குத் தேர்ச்சிபெற்று, கச்சேரி செய்து கொண்டும், கற்பித்துக் கொண்டும் இருந்தவர்கள் தான். மேலும் இன்னும் ஸங்கீத ஞானத்தை, வளர்த்துக் கொள்ள வேண்டும் என்னும் ஆர்வத்தில் அம்மாவிடம் கற்றுக் கொண்டிருந்தவர்கள். எங்களுக்கே, இவ்வளவு பயிற்சி தினமும் என்றால்!!.....

Tape எடுத்துக் கேட்டுக் கொள்ளலாமே என்றோ, தனியாகப் பாடிப்பார்த்தால் போதாதா என்றோ எண்ணக் கூடத் தோன்றவில்லை. “குரு முகாந்திரமாக பாடம் பண்ணுவதற்கும், பயிற்சிக்கும் ஈடு இணை கிடையாது” என்பதை அனுபவ பூர்வமாக அறிந்திருந்தோம்.

இப்பொழுதுள்ள வாழ்க்கையின் ஒட்டத்தைப்போல், நம் ஸங்கீதமும் கனவேகமாக ஒடிக்கொண்டிருக்கிறதோ என்று தோன்றுகிறது. என்னவெல்லாமோ புதுமை என்று ஸங்கீத உலகில் புரட்சி செய்து கொண்டு வரும் இக்கால இளைய தலைமுறை பாடகிகளும், பாடகர்களும் ஊன்றி கவனிக்க வேண்டிய விஷயங்கள் இவைகள்.

இன்று கற்று நாளையே மேடையில் பாடுவது, (எழுதிவைத்துக் கொண்டு) என்பதை ப்ருந்தாம்மா போன்றவர்கள், அனுமதிக்க மாட்டார்கள். “பாடிப் பாடி பதப்பட்டபின் தான் மேடையில் பாடவேண்டுமென்று” அறிவுறுத்துவார்கள். தவிர ஒட்டம், அவசரம், ப்ருகாக்கள் இவைகளை அடக்கி ஒரு நிதான கதியில் பாடி அப்பியசித்தல் அவசியம். நிதானம் வந்தால் ப்ருகாக்கள் கூட நளினமாக உதிரும்” என்பார் ப்ருந்தாம்மா இவை எல்லாம் பொன்னெழுத்தில் பொறிக்கப்பட வேண்டியவை.

இது தான் ப்ருந்தாம்மா, கடைசி வரையிலும் கடைபிடித்தார், அறிவுறுத்தினார், பயிற்று வித்தார். அவர் வழி நடப்பதே அவர் பாணி மிளர நாம் செய்யும் பணி, கடமையுமாகும்.

கல்யாணி சர்மா

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